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JULY, 1954

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Edited by

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**RECORD  
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JULY — 1954

Volume XX, No. 11

formerly **The American Music Lover**

## Editorial Notes

▲LAST month in our article on chamber music releases—*Intimate Ensembles*, the heading on the final disc reviewed was omitted by the printer. Just to keep the record straight, we are giving the omitted title here.

**TCHAIKOVSKY:** *Quartet No. 3 in E flat minor, Op. 30*; Boston Records Quartet (Richard Burgin and Leo Panasevich (violins), Jos. De Pasquale (viola), Samuel Mayes (cello). Boston Records LP B-206, \$5.95.

While on the subject of omissions, we would like to correct the assertion that the RCA Victor disc—*Milanov Sings Arias* (LM-1777), reviewed on page 212 of our March issue—was a re-issue of her former 78 rpm recordings. Though Mme. Milanov had formerly sung these arias on 78 discs, the recent LP and 45 rpm issues were all remakes. Our reviewer was fully aware of this fact, but worded his writeup

on the new disc in a way which confused our proof reader who altered a line which originally read, "The sumptuous beauty of her singing has lost nothing since her original 78 records."

\* \* \*

This past month we took off to California for a few weeks vacation on the advice of our doctor. A goodly part of our vacation was spent in Los Altos with George T. Keating, who owns one of the most fabulous collections of early recordings by the greatest singers of the period prior to World War I. Herein lies a story which we will cover in a short time. Hearing the early recordings of famous singers among others of the Viennese School, when Mahler reigned as a leading operatic conductor, was an experience not soon to be forgotten.

Our thanks go to Mr. Keating as well as to some of the boys of the press in Los Angeles and San Francisco for making our vacation a memorable one.

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## IN MEMORIAM

**NEW YEAR CONCERT—1954:** *Radelzky March* (Johann Straus I); *The Blue Danube*, *At Home*, and *Annen Polka* (Johann Strauss II); *On Vacation*, *Music of the Spheres* and *Chatter Box* (Josef Strauss); the Vienna Philharmonic Orchestra conducted by Clemens Krauss. London LP LL-970, \$5.95.

▲THIS will be the last of a notable series. The late Clemens Krauss made a great many outstanding records in his time, and I suppose a number are yet to be released. But it is somehow fitting that this happy one should be the first to appear after his death. Krauss was a Viennese through and through, and not even his superb Richard Strauss interpretations evidence the affection that he lavished on those annual "New Year Concerts" for which his hometown is justly renowned. This one is characteristic, which is to say that it breathes the very soul of *Alt Wien*, and that London has caught the gala atmosphere perfectly in a recording of high (and high-spirited) fidelity.

—J.L.

## BRASS ENSEMBLES

**PEZEL:** *Tower Music*; Brass Ensemble under the direction of Gunther Schuller. EMS LP 7, \$5.95.

▲WHAT a delight awaits the curious in this festival of *Stadt-pfeiffer* or "town piper" music! Johann Pezel (1639-1694) was one of the small band of German composers who kept the musical art alive in the wake of the 30 Years War. To him the term *sonata* meant what it denoted literally, which is to say music "to be sounded" as opposed to that to be sung. The several included here, then, are not to be approached as one would later examples of the form. This is simply a "pop" concert, as it were, with a brace of 17th-century festive dances thrown

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in for good measure. The sound is quite acceptable.

—J.L.

**SEVENTEENTH CENTURY MUSIC FOR BRASSES** by Monteverdi, Schein, Holborne, Pezel and Banchieri. Music Hall Brass Ensemble. Monogram 10" LP disc, \$3.85.

▲A THOROUGHLY delightful record that should please all brassophiles who are not complete purists. These pieces have undoubtedly been arranged and adapted for modern wind instruments, but no violence has been done to the flavor of the original. This is real brass music, with a lot of movement, rhythm and vitality. A well-balanced program of short pieces has been assembled, the detailed listing of which would occupy considerable space.

The performing group is made up of five players, two trumpets, two trombones and a horn from the Radio City Music Hall Orchestra. Excellent ensemble, good tonal balance, and a sympathetic feeling for the spirit of the 17th century make for a most favorable presentation, which has been cleanly recorded.

—A.W.P.

## TUNEFUL ZELLER

**ZELLER:** *Der Vogelhaendler*—Medley; Maud Cunitz (soprano); Emmy Loose (soprano); Karl Terkal, Kurt Grosskurth, Rudolf Lamy Chorus and Bavarian Radio Orchestra, conducted by Willy Mattes. Telefunken TM 68008, ten-inch, \$2.95.

▲THE one thing an American is at all likely to know about Karl Zeller and his operetta is that the work contains a long popular hit generally called *The Nightingale Song* (recorded by Elisabeth Schumann, among many others). Now that we have this selection we learn that this was not Zeller's only tune—here are two sides packed with them. The two ladies of the cast are well known to opera and operetta record collectors; they and all concerned are in good form.

—P.L.M.

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# LOUD SPEAKER ENCLOSURES

by George F. Varkonyi

**T**HE CHOICE of the proper loud speaker enclosure for a home system is perhaps the most controversial subject in audio today. I must confess that I approach it with some trepidation since, even among the most highly qualified experts, there is often complete disagreement as to the merits of the various types.

Loud speaker enclosure characteristics cannot be as easily measured and evaluated as the electronic components of the sound system such as amplifiers. It is impossible to divorce the loudspeaker mechanism from the enclosure that houses it since, in use, the two become an integral unit, the characteristics of each mutually reflecting the other. The environment of the enclosure (usually your living room) exerts a tremendous influence on the tonal results obtained. The size and proportions of the room, the building materials from which it is made, the drapes and furniture—all of these affect the final sound quality. Any choice of enclosure must take these factors into account and it is here that so many sound systems go wrong.

There are two basic methods generally used to measure loud speaker response. (This includes enclosures since measurements on one are meaningless without the other.) The first, the free field method, is done outdoors. The loud speaker and enclosure are suspended high in the air above all objects, such as building walls and the ground, so that reflection of sound does not influence the results of the test. A calibrated microphone is suspended in front of the test unit. Test tones are reproduced through the

speaker and are picked up by the microphone, the results of which are analyzed for frequency response, transient and all the various forms of distortion that loudspeakers are subject to.

The other method requires an anechoic chamber. This is a room so padded with sound absorbing material and specially constructed walls that virtually no sound is reflected from any part of the room. Here again a calibrated microphone is used in the same manner as before. Results obtained from tests such as these can give valuable scientific data on loud speaker characteristics. They can be used to indicate the comparative merits of units tested under uniformed conditions. These results, by their very nature, are meaningful only to qualified experts, and graphs and charts thus obtained can be misleading to the layman. For example, the results obtained by a free field test on a loud speaker would be very different if the same unit were tested in an anechoic chamber, yet it is the same speaker with the identical characteristics.

Most important of all to the layman, environmental and subjective factors of necessity are completely ignored in these tests. Results thus obtained cannot give him any idea of how the unit will sound under normal listening conditions in his own living room. Experience has shown, on the other hand, that units having certain characteristics under either of the two standard tests outlined will, under specific conditions, give predictable results. It is here that the proper selection of the enclosure assumes its importance.

Loud speaker enclosures can be classified into the following general types:

1. Open back cabinet.
  2. Flat baffle.
  3. Closed back cabinet.
  4. Vented resonant enclosure.
  5. Horn-loaded enclosure.
- Closed back cabinet.

### The Open Back Cabinet

Without hesitation, equipment using an open cabinet for loud speaker mounting can be classified as poor. Almost all commercial radios and phonographs of the past and present fall into this category. The cavity resonance inherent in this enclosure causes muddy, booming and exaggerated bass response. The use of this type enclosure is for the most part due to the demand of public taste for juke box tone. Experienced concert goers and music lovers find it difficult to enjoy this.

### The Flat Baffle

For many years the flat baffle was the favorite solution for those tone conscious listeners who rebelled against the distortion of the open back cabinet. This led to an era of clean but limited bass reproduction and in most cases in monstrously large flat baffles. The flat baffle is a large panel on which the loud speaker mechanism is mounted. Theory has it that efficient reproduction can be had if the distance from the speaker to the perimeter of the baffle is equal or more than one quarter of the wave length of the lowest sound to be reproduced. This is based on the fact that the sound wave produced at the back of the loud speaker is in opposition to that produced in the front. In order to prevent cancellation of sound the distance from the front of the cone of the speaker to the back must be made as long as possible. The longer this distance, the lower the frequency that can be efficiently reproduced. For example the theoretical size of the baffle to reproduce down to 50 cycles must be at least 10' by 10' in size. If this were a solution the size might be justifiable.

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However, to reproduce the low frequencies a great amount of air must be set in motion and a single 12" or 15" loud speaker cannot get enough "bite" to give efficient reproduction when mounted on a flat baffle. This baffle, when properly braced, gives good, clean but deficient bass reproduction regardless of size. With the use of multiple loud speakers, greater efficiency may be obtained. At the present time variations of the flat baffle are used in some home music systems. Mounting speakers in room walls and closet walls are prevalent; deficient bass is the result.

### The Closed Back Cabinet

The fully enclosed cabinet is the logical outgrowth of the open back cabinet and the flat baffle. Since the primary objection to the flat baffle is the size necessary to prevent back wave interference and the objection to the open back cavity resonance, closing the back solves both problems. The completely enclosed box prevents all back wave interference and also cavity resonance. Considerable pressure is built up in this enclosure and utmost rigidity is essential to prevent resonance. Heavy, thick, dense plywood is a minimum requirement. Lining the cabinet with plaster or cement may seem drastic, but considerable improvement is the result. The interior dimensions are important. The larger the better for the lows but if the same speaker is used to reproduce the highs, or if the high frequency speaker is mounted in the small cabinet, precautions must be taken to prevent standing wave interference of the highs resulting in the reproduction peaks. This takes place when the inside dimensions of the box are such that they equal one fourth the wave length of the reproduced sound. Heavy padding with sound absorbing material and inside drapery to break up the dimension of the interior of the cabinet are essential. The problem of moving enough air remains substantially the same as the flat baffle. However, it is more feasible to install the enclosure in a corner, where the entire room can be used to load the loud speaker,

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In this way remarkable results can be obtained, particularly if several loud speakers are used for the low end. The importance of corner installation cannot be sufficiently emphasized. Not only does the room act as a virtual horn for the lows but standing waves at the high end are at a minimum and the high frequency distribution is at its best. It has become common practice to mount loud speakers in walls of rooms or in closets doors. These can be considered fully enclosed cabinets but with several drawbacks. Provisions are seldom made to reduce standing waves in the back of the loud speaker. Usually the circular cutout for the speaker is deep and causes serious reflection of the high frequencies. Too, it is seldom possible to mount the speaker in a corner facing out into the room, which is the ideal position. I have yet to hear a wall mounted speaker installation that sounds completely satisfactory to me.

### **Resonant Enclosures**

The best known of these enclosures is the bass reflex type. At first glance, this enclosure seems similar to the fully enclosed cabinet. However, on the front face of the cabinet, near the speaker cutout, it will be observed that there is another vent. When properly designed, this vent emits the lowest frequencies of which the unit is capable. Under ideal conditions, the bass reflex cabinet gives better bass response than any of the other previously discussed enclosures, size being equal. There are corner designs of this type that give the best results. It must be kept in mind that the loud speaker must match the enclosure. Ideally the latter should be tuned to the individual speaker by a qualified technician by adjusting the size of the vent. The cabinet's inside dimensions should be at least six cubic feet.

### **The RJ Enclosure**

For ultra compact installations, the RJ enclosure is quite amazing in its response to the low frequency. This

enclosure is only slightly larger than the speaker it houses (obviously a compromise) but it gives good response.

### **Hornloaded Enclosures**

Horn-loaded enclosures when properly designed give the smoothest and most efficient bass response obtainable. Unfortunately, size is of great importance, and this is true even when the unit is placed in a corner where the room becomes an extension of the horn. Practical horns for the home are of the folded variety, which means that the horn is not straight but is folded much in the manner of the coils of a bass tuba in order to conserve space. The folded horn, though very efficient for the lows, cannot reproduce the middle and high frequencies. In the more expensive units, this is overcome by the use of one or more additional speakers for the middle and high frequencies. In the smaller and cheaper horns, the loud speaker is so mounted that the cone faces out much in the same manner as in the enclosed cabinet or bass reflex unit, and reproduces the middle and high frequencies. The back of the cone, however, is coupled to the horn for the lower.

Small horns are usually inferior to bass reflex cabinets of equivalent size in the reproductive purity of bass tones. Where size is not a factor, truly amazing results can be achieved provided that the room is a large one. The reproduction from horns must be heard at a distance of eight feet or, preferably, at a greater distance.

### **Your Best Bet**

In conclusion, if you have the room space and the money your best bet is a large horn loaded enclosure. For a medium sized system the bass reflex cabinet gets my vote. And, where space is at a premium, the RJ enclosure is a good compromise. I have refrained from giving advice as to what loud speakers should be used in these enclosures. Not only is the choice of loud speakers largely a matter of personal preference and of budget, but it is also beyond the scope of this article.



## OPERA SPOTLIGHT

**ARIAS SUNG AND ACTED:** *Aida*—Celeste Aida; Jussi Bjoerling and Joseph Cotten; *La Boheme*—*Mi chiamano Mimi*; Lucia Albanese and Deborah Kerr; *Madama Butterfly*—*Un bel di*; Lucia Albanese and Deborah Kerr; *Pagliacci*—*Prologo*; Leonard Warren and Dennis King; *Pagliacci*—*Vesti la giubba*; Jussi Bjoerling and Joseph Cotten; *Rigoletto*—*Cortigiani*; Leonard Warren and Dennis King; *Traviata*—*Ah! dite alla giovine*; Licia Albanese, Robert Merrill, Deborah Kerr and Dennis King. RCA Victor LM 1801, \$5.72.

▲THE latest device for catching the attention of those who have not yet come to an understanding of opera consists in having the performance of each aria on the program preceded by a reading by a well-known actor from the translated libretto. It should be quickly added that the selections recorded are mercifully free from those familiar clichés in libretto-ese which have done so much to antagonize potential audiences. For the neophyte, this procedure may clarify the sentiments of Rhadames, Canio and Butterfly, but of course the record is not for seasoned opera-goers. The aria recordings are not new.

—P.L.M.

**CIMAROSA:** *Il Maestro di Capella*; Fernando Corena (basso-buffo) with Orchestra dei Pomeriggi Musicale di Milano conducted by Bruno Amaducci. London 10" LP LD-9118, \$2.95.

▲THE MOST unexpected duplications show up these days. Who would have thought that two companies would turn up this neglected comic opera, or *Intermezzo* as it was called in its day? Recently, we had occasion to write about a performance, issued by Vox, which was backed by excerpts from *Il Matrimonio Segreto*. That issue had its merits, but this latest is an all-around better performance and a better recording. Fernando Corena is

a brilliant artist and he can act with his voice in a insinuating way that is most amusing. He has already proved his worth as an addition to the Metropolitan roster in such difficult roles as Leporello and Bartolo. Not only a gifted singer, Corena is also a fine musician. Cimarosa's take-off on a conductor trying to rehearse an orchestra and get things in order is a delightful bit of satire. Don't miss this brilliant and diverting burlesque. —J.N.

**GLUCK:** *Orfeo ed Euridice* (Abridged Version sung in Italian); Kathleen Ferrier (Orfeo), Ann Ayars (Euridice), Zoe Vlachopoulos (Amor), Glyndebourne Festival Chorus and the Southern Philharmonic Orchestra conducted by Fritz Stiedry. London LP LL-924, \$5.95.

▲THERE is no record that the late Kathleen Ferrier was not satisfied by this release, made in 1947, but we do know that London planned to have the noted contralto remake the opera completely since Orfeo was one of her finest roles. As Dyneley Hussey, the English writer, has said, she will be remembered forever as Orpheus, "a part to which she was ideally suited." She made her last appearance in this role at Covent Garden in February of 1953, but already ill she was obliged to withdraw after only two performances. This recording resulted from the opera's presentation at Glyndebourne in 1947. Why the Glyndebourne Orchestra was not used is not understandable, for surely Stiedry got better results with that orchestra than with the one employed here. Indeed, the only drawback to this performance is the somewhat stolid orchestral playing. Here Miss Ferrier sings the familiar *Che faro senza Euridice* at a faster tempo than she did in her English version (London LD-9066) where Sargent is the more knowing conductor. Otherwise, her performance is most rewarding. Her singing of the exquisite *Che puro ciel* is worth the price of the disc—no one has been so affecting as she in this aria on records. Miss Ayars makes an appealing Euridice.

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Miss Vlachopoulos, however, is no more than adequate as Amor. The chorus sing well but one hardly understands a dozen words of its text. Considering all things, the transfer from 78 has been effectively achieved by London's highly capable engineering staff. It is unfortunate that no text is given with this disc. However, a libretto in English and Italian can be procured at a moderate cost. For those who admired Miss Ferrier, this disc will be a must.

—P.H.R.

●  
**GOUNOD:** *Romeo and Juliet* (Opera in 5 Acts): Janine Micheau (Juliet), Raoul Jobin (Romeo), Heinz Rehfuss (Laurent), Pierre Mollet (Mercutio), Claudine Collart (Stephano), Camille Rouquetty (Paris), Charles Cambon (Capulet), Louis Railland (Tybalt), Odette Ricquier (Gertrude), André Philippe (Gregorio and Duc de Verone), Chorus and Orchestra of Theatre National de l'Opéra, Paris, conducted by Alberto Erede. London LP set LLA-18, 3 discs, \$17.85.

▲**COMPOSERS** for the past two centuries have been drawn to Shakespeare's *Romeo and Juliet*. Though there are three works related to the drama that are known in this country, only one of these is for the theatre—Gounod's second best opera of the same name. The others are Berlioz's symphony and the fantasy-overture of Tchaikovsky. An opera, *Giulietta e Romeo*, by the Italian composer, Riccardo Zandonai, based on the original tale of Bando, from whom indirectly Shakespeare derived his own drama, is virtually unknown in this country though it deserves to be. I heard it some years back in Italy and I was considerably impressed, finding it in some ways a better score than the composer's *Francesca di Rimini*. As to the 18th- and early 19th-century operatic versions of Shakespeare's play, there would be small justification to revive any of these today. Though Gounod's *Faust* is superior to his *Romeo and Juliet*, it is not because he treated Goethe's story any better than he did Shakespeare's. To be just, he permitted his librettists to maltreat both writers. The

melodic charm of *Faust* was not duplicated in *Romeo and Juliet*. The love scenes do not attain to the same level of inspiration. Sentiment, rather than passion, prevails in the Balcony Scene, and the continued use of  $\frac{3}{4}$  rhythm in climactic passages defeats the intent of ardor.

Gounod's *Romeo and Juliet* is one of those operas which serves as tempting public bait for celebrated singers who are blessed with vocal sensuousness. Memories of Muratore and Galli-Curci and of Gigli and Bori remind me that such singers are not around these days. It is unfortunate that no attempt was made in the thirties in Paris to record the complete opera with Eide Norena and Georges Thill, the last of the great combines (though Germaine Feraldy, a charming Juliet, also sang with Thill). Micheau is somewhat colorless as Juliet. In that banal exhibition piece, the *Waltz Song*, she remains a phenomenon by virtue of the fact that she sings the piece a key higher than it is written—no mean feat, to be sure. She tosses it off with amazing ease but less sparkle and with some careless intonation. Elsewhere, she brings a gentle sweetness to her characterization, but little of the vehemence which the great Juliets of the past possessed. Yvonne Gall was more ardent\* and expressive in the first complete recording of the opera, which Pathé brought out in the old days before the electric era. And the Romeo of Augustarello Affre, though past its prime, was more romantically persuasive than Jobin. Yet, the latter makes a good Romeo in many ways. He sings the part far better here than he did at the Metropolitan. There is a kind of youthful zest and fervor without the nuanced romanticism of the Dalmores and the Muratores.

The rest of the cast are all competent French artists with appealing voices. We have met many of them in other recordings of London and other companies. Pierre Mollet is an excellent Mercutio, though his voice might be too small for the part in our own Metropolitan. The Stephano of Claudine Collart registers quite a personality—hers is a captivating impersonation of the Page. Papa Capulet and

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Friar Lawrence are in capable hands, or mouths, if you prefer. The Chorus knows its work and acquits itself favorably, and Erede does a surprisingly sparkling job at the orchestral helm. The recording has a realistic atmosphere which almost gives you the feeling that you could pick up a pair of opera glasses and see the various characters as big as life. I think it is this atmospheric quality which gives this performance a place in the operatic spotlight. In many ways, this *Romeo and Juliet* is better produced on records, singing-wise as well as recording-wise, than any of the *Fausts* issued to date.

There are many musical movements in this opera which hold the listener, but the best pages are in the scene in Juliet's chamber and in the Tomb Scene. The all too short air of Romeo in the latter—*Console toi, pauvre ami*—is the highlight of the score, just as Marguerite's air at the window in the Garden Scene of *Faust* is the highlight of that opera. In Romeo's short air, that lover's anguish attains a maturity of expression not found elsewhere in the entire score. Would that Gounod had permitted that rare mood to prevail.

—P.H.R.

**PUCCINI:** *Turandot* (opera in 3 Acts);

Gertrude Grob-Prandl (Turandot), Renata Ferrara Ongaro (Liu), Antonio Spruzzola Zola (Calaf), Norman Scott (Timur), Marcello Rossi (Ping), Angelo Mercuriali and Emperor (Pang), Mariano Caruso (Pong), Marcello Rossi (Mandarin), Chorus and Orchestra Teatro la Fenice, Venezia, conducted by Franco Capuana. Remington LP set R-199-169/3, \$8.97.

▲NO MATTER how you cut it, a high-fi version of *Turandot* with lusty, full-lunged singing and sonorous orchestral playing at a few cents less than \$9.00 is quite a buy. Even if the old Cetra set has its slightly better virtues in artistry, it does not have the massive sound of this set. The Turandot of Gina Cigna had its shrill moments, but hers was a more patrician interpretation of the role than is Gertrude Grob-Prandl's. The latter, known as a Wagnerian singer (San Francisco opera-

goers will remember her as Isolde this past season), has a substantial voice which she manages with sustaining loud singing though not without obvious effort. She comes very close to breaking once or twice in the grueling tessitura of Turandot's music. Zola, the Unknown Prince, has one of those healthy Italian tenor voices, backed by leather lungs. He sings loudly at all times (one can almost hear the claque applaud). Merli was a shade better and more expressive. However, Signor Zola has a natural tenor voice which is without limitations unless it be polish. Signorina Orzaro is a lovely Liu with a gratifying vocal sweetness, and our own Norman Scott is a dignified Timur. The three Ministers, Ping, Pang, Pong, who furnish the comedy, are not nearly as clever as their counterparts in the Cetra set. Mercuriali, in second tenor parts, distinguishes himself for its dignity here as he did in the Gino Penno record, reviewed elsewhere. While I still think *Turandot* has some of the finest music Puccini ever penned. I'm not sure that the opera should be so noisily overwhelming as the Italians seem to like to make it. The good old walls of the La Fenice Theatre, which heard many Verdi premieres in its time, must have had a restive night after this performance. Maestro Capuana does a competent job at the orchestral helm bringing forth great volumes of *fortissimi*. Though this is an amazingly realistic tape job, as already noted, it is not without its flaws. But at the price, you cannot beat it. —P.H.R.

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**THOMSON:** *Four Saints in Three Acts*;

Beatrice Robinson-Wayne and Inez Matthews (sopranos), Ruby Greene and Altonell Hines (altos), Edward Matthews and Randolph Robinson (baritones), Charles Holland and David Bethea (tenors), Abner Dorsey (bass), and an unidentified chorus and orchestra conducted by the composer. RCA Victor LP LCT-1139, \$5.95.

▲THERE had been a persistent report that this abridged 1947 shellac of *Four Saints* would remain forever in the Camden ice chest. Whatever impelled Victor

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to resurrect its masters I cannot say, but here they are, skillfully spliced and sounding every bit as wonderful as they had on 78s. The sound is not New Orthophonic by any means, but no imperfections of engineering could prevent my embracing this disc as if it were a beloved friend who had been presumed lost. I will not attempt, in this space, to delineate the pleasures of *Four Saints* for those who do not know the work. You don't so easily sum up Gertrude Stein. Nor would I trouble to rebut anyone who sneers at her, because it isn't the point. The point is that *Four Saints* as an opera is long since an acknowledged lyric masterpiece and I, for one, am profoundly grateful that it is now on microgroove. The performance is superlative in its every aspect, as its old admirers will remember. They, in particular, will be moved by the composer's tender retrospect that supplants the usual program notes. But why, oh why, did not Victor provide the curious with a text? —J.L.

## THREE ORATORIOS



**DVORAK:** *Stabat Mater*, Op. 58; Soloists, Czech Singers Chorus, Czech Philharmonic Orchestra conducted by Václav Talich. Urania LP set 234, 2 discs, \$11.90.

▲ THIS composition, which the Czechs consider to be the foundation of the Czech oratorio, was the first of Dvorak's choral works. Though it is uneven, it is filled with lovely music and a melodic freshness and style that belonged to its composer. One Czech writer, Karel Hoffmeister, says: "The medieval Latin sequence of Jacopone da Todi aimed at the expression of his ideas rather than an attempt to fathom the profound agitation and suffering of the Holy Mother kneeling at the foot of the Cross. It was Dvorak who decided upon the emotional content of the work. He did not regard the details of the verse. Therefore he cannot be reproached for having divided the text into a series of individual num-

bers: choruses, solos and ensembles. The words were divided in order to gain contrast and plastic form. The broad and powerful development of the solo quartet and chorus extends throughout the opening number like a grand gesture: like the line of a vast range of hills." The music alternates between supplication, grief and dramatic outbursts.

Dvorak began this work in 1876 in memory of his eldest daughter, who died in 1875. He did not complete it immediately and revision is indicated since its opus number was altered by the time it was published in 1883. While some writers have been critical of the naive manner in which Dvorak has set some sections, all are in agreement that the music comes from the heart of the composer and holds an audience's attention from its opening to its closing bars. Listening to this score, one is hard put to be critical of Dvorak's romantic treatment of a medieval monastic text which is set with such sincerity and ingenuous pathos. It would be surprising to know that any admirer of Dvorak would wish to pass up this work.

This recording was made by Supraphon of Prague. Its original was not as well managed in its overall level, but Urania has lifted its climaxes from the tape it acquired and provided a better gradation of levels, and presented the work on two 12" discs instead of three 10" ones as Supraphon did. The performance is a fine one, with particularly pure tonal quality from the chorus, which includes childrens' voices in one section. The soloists are excellent singers with the exception of the tenor, whose tonal thickness in his solo (No. 6) is somewhat disturbing to the tranquil sweetness of this music, though elsewhere he is quite satisfactory. The direction of the veteran Talich is admirable at all times with its consistently expressive vehemence. I cannot end this review without quoting Talich's statement made in a review after recording this performance (printed on the Supraphon envelope): "I view it all as the drama of any mother whose son is being killed. Have we not all experienced this only recently?" —P.H.R.

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**HAYDN:** *Die Schöpfung*; Sonja Vera Korch (soprano); Gerhard Unger (tenor); Theo Adam (basso); Radio Berlin Chorus and Orchestra, conducted by Helmut Koch. Urania URLP 235, 2 discs, \$11.90.

▲IT SEEMS strange that so celebrated a work as *The Creation* should only now receive its second complete recording, and it is sad that better justice has not been done it. The first version (Haydn Society HSLP 2005), made under the baton of the late Clemens Krauss, was uneven in reproduction and vocally disappointing, not because the singers weren't good, but because the distinguished trio was past its best days vocally. This cannot be said of the three apparently young artists who here carry the solo portions of the music, but listening to them one wishes for the maturity of Eipperle, Patzak and Hann. Miss Korch's voice is unvibrant, almost boyish in quality, sometimes about on the edge, so far as intonation is concerned. She has a good sense of style, but there is never any kind of thrill induced by such a passage as that wonderful ascending scale in *With verdure clad*. Unger, who will be remembered as the David of two recorded *Meistersingers*, here sounds thin and tonally uningratiating, though he too has good taste, and he at least keeps things moving. Adam's voice is heavy, rather thick, his singing not notably inspired. There is little of the needed contrast in the soft part of *Rolling in foaming billows*. If chorus and orchestra have their rough moments, one feels this is due to a general lethargy over the performance. The volume level is up and down, too often up during the solo parts. Some of the special Haydn touches—such as the bass figure representing Leviathan—come out amusingly as they should, but there is a lot more to *The Creation* than meets ears listening to this recording. —P.L.M.

●  
**HANDEL:** *Messiah*; Jennifer Vyvyan (soprano), Norma Procter (contralto), George Maran (tenor), Owen Brannigan (bass); London Philharmonic Orchestra and Choir conducted by Sir Adrian Boult. London LP set LLA-19 (4 discs), \$23.80.

▲JUST recently we had a *Messiah* under Westminster imprint utilizing the London Philharmonic Orchestra and Choir. The performance directed by Hermann Scherchen was the edition of J. M. Coopersmith, based on the original Dublin version of 1742. Now we have a recording (the cleanest and sweetest sounding one yet) of the Julian Herbage version, which is also based on the original manuscript as well as early editions and copies, and the Foundling Hospital set of parts from which oboes and bassoons are supplied. Actually, both versions seem quite similar; both, by the way, use organ and harpsichord; each uses a somewhat smaller chorus (all to the good, too) than we are accustomed to.

Let it said at once that with the exception of Margaret Ritchie, the soprano in the Westminster recording, the vocal honors must go to London. Once Maran has had his difficulties with *Every valley*, his small, warm-toned voice is used with fine effect and he makes *Behold and see* extraordinarily touching. The richness of Miss Procter's fine contralto and her routine English-oratorio style pile up points for her throughout the recording. Best of all is Owen Brannigan, whose vocal and intellectual endowments make us want to hear more from him.

What a satisfying effect he makes with *Why do the nations* and *The trumpet shall sound*! It must be mentioned that L's soloists give us a few more *appoggiaturas* than W's; this is a credit, I believe, for Handel approved of discreet ornamentation and on occasion wrote elaborations for vocalists capable of handling them.

Chorus and orchestra are excellent in every way, the trumpet playing of Eric Bravington being especially noteworthy. Indeed, the London Philharmonic forces seem a shade more at ease under Sir Adrian Boult than they did under Scherchen. Boult imparts a dignity, a serenity to this wonderful music that is ever so appropriate. But he seldom provides the rapturous excitement that Scherchen gives one on occasion. Boult, however, is not guilty of at least two unreasonable tempi that Scherchen requests in his performance.

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Final choice between the London and Westminster sets may be decided on the fact that the latter is on three discs and

therefore less expensive. Either can be counted to give much satisfaction.

—C.J.L.

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# Record Notes and Reviews



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**T**HERE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Cowper

## Orchestra

**ALBENIZ (trans. Arbos):** *Iberia (Suite)*; **TURINA:** *Danzas Fantasticas*; Concert Society Orchestra of the Paris Conservatory conducted by Ataulfo Argenta. London LP LL-921, \$5.95.

▲OF the several LP versions of Arbos' colorful transcriptions of five of Albeniz's best piano pieces, this is the best reproduced. There is impressive richness in sound here and fine approximation of dynamics. These performances, however, are somewhat self-complacent in comparison to Poulet's on MGM-E3073; the latter brings more subtlety to the rhythmic patterns. Argenta seems to let the music speak for itself without any subtle variation on his own. His performances of the Turina *Dances* are better than those in a previous issue, but here too a bit more nuance would have been welcome.

—P.H.R.

July, 1954

**BACH, J.C.:** *Sinfonias, Op. 18, Nos. 1 and 4; Sinfonia Concertante in A; Concerto in E Flat for Cembalo and Strings, Op. 7, No. 5*; Walter Schneiderhahn (violin), Nikolaus Huebner (cello), Gustav Leonhardt (cembalo) and the Vienna Symphony Orchestra conducted by Paul Sacher. Columbia LP ML-4869, \$5.95.

▲SACHER is one of the ablest conductors in Central Europe and it is about time that he came into the prominence he has deserved for many years. Bach's youngest son also is due some belated glory, although not as much as certain musicologists would claim for him. Two of the works recorded here (the *Op. 18, No. 1* and the *Sinfonia Concertante*) already are known on London and Bach Guild couplings. The other two are, on short acquaintance, even more charming examples of the Italianate style that was Christian's most notable contribution to latter-day German classicism. The program notes have virtually nothing to say about the program, regrettably, but they do put the composer succinctly into perspective. Good sound.

—J.L.

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**CRESTON:** *Symphony No. 2, Op. 35* and *Symphony No. 3, Op. 48*; the National Symphony Orchestra conducted by Howard Mitchell. Westminster LP WL-5272, \$5.95.

**CRESTON:** *Quartet, Op. 8*; **TURINA:** *La Oracion del Torero*; **WOLF:** *Italian Serenade*; the Hollywood String Quartet. Capitol LP P-8260, \$5.70.

▲BETTER late than never the highly individual and entirely self-taught art of Paul Creston has found its way to LP in something like the proportion it deserves. Creston is a Catholic church organist and it is not surprising that, as with Messiaen, the mystic element obtrudes and indeed pervades in his music. But there is a vigor and a thrust in it that does not invite the mind to wander, and the organization of its tensions, while not indulgently personal, nor even intellectual, is sufficiently witty and skillful to impart an expressive content at once entertaining and elevating. The *Second Symphony* is a song and a dance, in so many words. The *Third* has its programmatic basis in religious folklore but it is more than simply sentimental about it, and its most grandiose pages do not sound insincere in context. Mitchell's performances are carefully wrought, and Westminster's conquest of the tricky acoustics in Constitution Hall represent a sizable triumph of engineering. The lone *Quartet*, now almost two decades old, was recognized long ago as a substantial contribution to the native chamber literature. It impresses anew at this hearing and the broader public undoubtedly will be happy to make its acquaintance, especially in the pleasant company that Capitol has provided for it. The Hollywood ensemble plays with idiomatic sympathy in the Spanish and Viennese works, and with infectious enthusiasm in the American one. Clear and close-up sound, nicely balanced.

—J.L.

DEBUSSY: *La Boite à Joujoux*; the RIAS Symphony Orchestra conducted by Jonel Perlea. Remington LP R-199-159, \$2.99.

▲THIS is a transcription, by André Caplet, of Debussy's piano score. The work is a product of the composer's declining years, when he had turned his back on the orchestra and was fooling around, as it were, with ballet. One suspects that, what with the recent success of *The Nutcracker*, a company like the New York City Ballet might mount *La Boite à Joujoux* with great success. On its own strength the music does not stand up very well. Jonel Perlea is a keen conductor and he does all that can be done for it, but there is only a fleeting redolence, here and there, of the coloristic mastery that had been Debussy's in earlier days. The recorded sound is quite acceptable, and certainly a bargain at the price.

—J.L.

DEBUSSY: *La Mer*; RAVEL: *Rapsodie Espagnole*; Philharmonia Orchestra conducted by Herbert von Karajan. Angel LP disc ANG.35081, \$5.95 or \$4.95.

▲HERE is one of the outstanding orchestral recordings of the year. The engineering is up to the best standards we know and enables us to hear details in *La Mer* hitherto lost in recording. The playing of the Philharmonia is unusually impressive on this occasion, and Herbert von Karajan demonstrates anew that at times he is most exciting orchestral technician in Europe today. A more evocative performance of *La Mer* has never before been heard from a phonograph record; the same may be said (with a few reservations) of Ravel's colorful *Rapsodie*. Superb phrasing, impeccable balance, good sense of movement, impersonal fervor are hallmarks of Karajan's latest achievement. Only Toscanini's Victor recording can compete with this *La Mer*; and Victor will have to put Koussevitzky's *Rapsodie Espagnole* on LP if Karajan is to be challenged in this quarter.

—C.J.L.

DELIUS: *Paris, In A Summer Garden* and *Summer Night on the River*; the London Symphony Orchestra conducted by Anthony Collins. London LP LL-923, \$5.95.



▲BEECHAM'S lone shellac version of *Paris*, so tenderly remembered, now finds a successor that must be accounted worthy if not quite so suffused with magic. Evidence accumulates that Collins is not by much a lesser conductor than the bearded Bart. His special affection for Delius has been manifest long since. If his evocation is not as atmospheric as Beecham's was, it is on the other hand a subjective matter how one chooses to limn the "mysterious...wondrous city... of pleasures, of gay music and dancing, of painting and beautiful women." And the listener's reaction will be subjective as well. Collins elicits a glowing performance of the shorter works, especially *In A Summer Garden*, which is new to microgroove. London's engineering is, as usual, beautifully balanced across the widest range.

—J.L.

●  
FALLA: Three Dances from *The Three-Cornered Hat*; *Interlude and Dance from La Vida Breve*; the Philharmonic Symphony Orchestra of New York conducted by Dimitri Mitropoulos. Columbia LP AL-44, \$2.85.

▲ANY way you look at it, this disc is a bargain. The sound is just as good as it is on the \$5.95 series, and the performances, allowing for the conductor's tendency to approach the music as if it were Central European instead of Spanish, are entirely satisfactory. Those who eschew excerpts are commended to the complete Ansermet version of *The Three-Cornered Hat* on London, which is quite magnificent. An uncut *La Vida Breve* is forthcoming from HMV, tentatively this summer.

—J.L.

●  
FRENCH MUSIC FOR THE THEATRE: *The Sorcerer's Apprentice* (Dukas); *Pelléas and Mélisande, Incidental Music, Op. 80* (Fauré); *The Spider's Feast* (from the Ballet-Pantomime), Op. 17; Paul Paray conducting the Detroit Symphony Orchestra. Mercury MG50035, \$5.95.

▲REPRODUCTIVE realism such as one might experience in the front row July, 1954

of the concert hall, with exceptional instrumental clarity. This one-mike technique, (hung high over the conductor's head) has its amazing effects, as in the *Sorcerer's Apprentice* where the clarity of the percussion are as amazing as they are lifelike. There isn't another *Sorcerer's Apprentice* on records with equivalent sound and unless you've sat down front in a concert hall you may not immediately like such close fraternization with the orchestra. As a performance, Paray's is second to none; it is performed with meticulous care for details of phrasing and balance and a wide gamut of dynamics.

The exquisitely refined score which Fauré devised for incidental music to Maeterlinck's *Pelléas and Mélisande* is performed with delicacy and restraint, and the most caressing *pianissimi*. It is the careful observation of the conductor's dynamics by the engineers which sets this recording above all others, as much as his expressive occupation with the music. Paray's playing of the Death of *Mélisande* is memorable. The ballet music devised from Roussel's *The Spider's Feast*, is equally impressive, for here the delicacy in precision recalls the Toscanini treatment of this music but without the tension the latter brings to this lace-spun score. Comparing this performance to the slickly efficient one by Leibowitz (Esoteric 511) one realizes the tremendous difference that exists between the musical sensibilities of a mature artisan and a less experienced young one. In sound, this version has attributes that do not exist in the other version—string quality that has clarity and sheen and subtle detailing which in repeated performances cannot fail to prove enlightening.

—P.H.R.

●  
LISZT: *Les Préludes, Orpheus, The Battle of the Huns and Mazeppa*; the Philharmonic Symphony Orchestra of London conducted by Dean Dixon. Westminster LP WL-5269, \$5.95.

▲NOT since the famous old shellac performance under Mengelberg have these ears heard such an exciting *Les Préludes*,



notwithstanding the excellent versions committed to microgroove by Monteux, Stokowski and Galliera. And the sound—wow! Any high fidelity system that can do justice to this can handle anything. Further deponent sayeth not because it is late in the day to argue the musical merits of this warhorse. Like its coupling companions it figures only rarely in live concerts these days because audiences just don't go for Lisztian to-do any longer. But these are substantial works for all their neglect and really quite stunning when they are heard to advantage, as they are herewith. Dixon would seem to be a conductor well worth watching. —J.L.

•  
**LISZT:** *Hungarian Rhapsodies Nos. 1, 2, 3 and 6; Les Préludes.* The Philharmonia Orchestra, conducted by Rudolf Schwarz. RCA Victor Bluebird LP disc LBC 1070, \$2.98.

▲HERE is ideal summer "Pops" fare that is highly recommended for the dog days to come. Rudolf Schwarz, who has been the post-war conductor of the Bournemouth Municipal Orchestra, is a knowing hand at this sort of blood-and-thunder business. This is music that these English players really understand. They bring just the right mixture of diffident gravity and high-spirited bumptiousness to the *Rhapsodies*. Very happy to note that a genuine cembalom is used in No. 3; there is no substitute for that authentic flavor. Don't turn up your noses at these *Rhapsodies*, my friends. They may not be in favor with certain *avant-garde* long-haired coteries, but don't forget they are the cultural ancestors of most of the nationalistic program music we have today and are still mighty listenable. They make some of the fashionable potpourris of cowboy tunes sound pretty sick. It would have been helpful, not to say entertaining, to have had some pertinent notes on the cover concerning these pieces, instead of a diffuse effusion on the ineffable glories of Tchaikowsky's *Nutcracker Suite* and its cosmic relationship to the *C minor Symphony* of Beethoven. This is appropriate? Excellent bright recording throughout. —A.W.P.

360

**MAC DOWELL:** *Suite No. 2 in E Minor, Op. 48 (Indian);* the Eastman-Rochester Symphony Orchestra conducted by Howard Hanson. Mercury LP MG-40009, \$5.95.

▲ANOTHER bow to Mercury for its latest adventure in Americana. I challenge anyone to hear this disc through and not want to own it. The wonder is that this music could have gone unrecorded so long. It's old fashioned stuff, sure, but it's not the sort of thing obscurity is meant for and I suspect the sales figures will confirm this. Hanson elicits a fine performance from his kids, and Mercury again has put its lone mike in precisely the right place. Now, then, when will we be getting some Chadwick and Converse—has not the day arrived when we need no longer penalize these gentlemen for having been Americans? —J.L.

•  
**MENDELSSOHN:** *Symphony No. 4 in A (Italian);* **SCHUMANN:** *Symphony No. 4 in D minor. Op. 120;* Josef Krips conducting the London Symphony Orchestra. London LP 930, \$5.95.

▲KRIPS gives us a relaxed and spontaneously joyous performance of the Mendelssohn "Italian." He is especially successful in the third and final movements. One is tempted to say he captures more of the romantic charm of the work, and I'm not forgetting the Beecham version. To my ears, Krips is preferable with his easy workmanship than Koussevitzky is with his high-powered precision, particularly since his Schumann has a true romantic benediction, substantiating the endearing young charms that have made this work live while symphonies more masterfully scored have gathered the dust of generations. Monteux's Schumann is more brilliant; no mean feat considering its dense scoring, which I am not sure that I like. However, the Frenchman has given us a performance which cannot be discounted. London engineers have done a highly competent job in both these works.

—Hugh Thomson

•  
**MOZART:** *Serenade No. 11 in E flat, K.375;* Munich Philharmonic Wind

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Ensemble. *Cassation No. 1 in G, K. 63*; Chamber Orchestra of Radio Berlin, conducted by Herbert Haarth. Urania LP disc RS 7-32, \$3.50.

▲**LETHARGIC** tempi vitiate the glories of the attractive and light-hearted *Serenade*. An indifferent performance that may sound adequate to those unfamiliar with a good reading, it can not hold a candle to the spirited version by the Vienna Philharmonic wind players on Westminster 5021. The *Cassation* is a weak piece, deserving no better treatment than it gets. An early score, Mozart at this point had not yet learned to transcend the Mannheim formula, with the result that his orchestration becomes somewhat tiresome, especially the heavy use of horns for fill-in parts. This reaction is intensified by the considerable length of the score.

—A.W.P.

●  
**MOZART:** *Symphony No. 18 in F, K. 130*; *Symphony No. 19 in E flat, K. 132*; *Symphony No. 20 in D, K. 133*; *Symphony No. 21 in A, K. 34*. Concert Hall LP 1193, \$5.95. **MOZART:** *Symphony No. 22 in C, K. 162*; *Symphony No. 23 in D, K. 181*; *Symphony No. 24 in B flat, K. 182*; *Symphony No. 25 in G minor, K. 183*. Concert Hall LP 1194, \$5.95. Otto Ackermann conducting the Netherlands Philharmonic Orchestra.

▲**CONCERT HALL** has now recorded all except *No. 17* of Mozart's early symphonies up to *No. 25*—the early *G minor*, a remarkable work for a seventeen-year old composer. In all, there are six discs. One could have wished for a more ideal hall, for Mozart's music does not tolerate, for its greater good, the heavy bass reverberation that we have here. However, the recording is otherwise satisfactory, realistic without the pretense of extended range.

The first four symphonies are products of Mozart's sixteenth year. They were written at Salzburg in 1772 while the young composer was under the yoke of the Archbishop. That was the year, says Saint-Foix, in which the young composer "caught up with Haydn, his senior by 24  
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years. Steeped in the spirit of Italy, these symphonies reveal the budding genius of their composer. Symphonies *Nos. 22* through *25* came a year later. Only the *G minor* is a true symphony; the others are *sinfonias* or Italian overtures, full of a new vigor and even a hint of tragedy (opening movement of *No. 23*) which is not, however, fulfilled until we reach *No. 25*.

Ackermann's performances are well ordered and in good taste, without verifying the underlying tension which begins to manifest itself in these scores—especially in the *G minor*. But one feels that this must have been a labor of love on the part of the conductor. Quite possibly, he would have welcomed more rehearsals than he had.

—P.H.R.

●  
**MOZART:** *Symphony No. 40 in G minor, K. 550*; **SCHUBERT:** *Symphony in B minor (Unfinished)*; Vienna State Opera Orchestra conducted by Felix Prohaska. Vanguard LP 445, \$5.95.

▲**FELIX PROHASKA** has done some first-rate things on records. He is a highly capable musician but somehow he does not rise to the occasion in these works. His Mozart lacks dramatic tension and true pathos; it is played in too leisurely a manner, tidily enough but lacking in the polish and the passion of other more commanding conductors. There is a kindliness and cordiality in his approach to the Schubert, but it does not have the expressive qualities that Beecham, Krips, Toscanini and others bring to it. The recording is quite good.

—P.H.R.

●  
**PROKOFIEV:** *Chout—Ballet Suite*; **FALLA:** *Dances from The Three-Cornered Hat*; the St. Louis Symphony Orchestra conducted by Vladimir Golschmann. Capitol LP P-8257, \$5.70.

**PROKOFIEV:** *Four Portraits from The Gambler*; **KABALEVSKY:** *Suite from Colas Breugnon*; the Philharmonia Orchestra of London conducted by Wilhelm Scheuchter. MGM LP E-3112, \$4.85.

▲**EARLY** Prokofiev is not at all as well

known as it should be. His *Chout* is a grand score, full of mischief and mirth and murder. Golschmann gives us a fine performance, miles ahead of the old Vox version by the Lamoureux Orchestra. The excerpts from *The Three-Cornered Hat* are handsomely turned out, too, but I fail to understand why Capitol did not suggest some other coupling in view of the magnificent Ansermet version of the complete Falla score on London. The recording is tip-top. So is the sound of the MGM disc, which is one of the bargains of the season. Prokofiev began *The Gambler* (that is, the opera) in 1916, a twelvemonth after *Chout*, although he did not finish it until 1928. These snippets thus span a dozen of his most significant evolutionary years. The *Four Portraits* are unique in that they are not simply lifted from the full score but rather re-worked entirely from the motival materials that pertain to the respective characterizations throughout the opera. Now that this music has found its way to LP at last, perhaps we can look for a recording of *The Gambler* itself in due course. I cannot speak so kindly of *Colas Breugnon*. The *Suite* is diverting and it stands up moderately well in repeated hearings, but whoever decided that the familiar *Overture* was enough of it to keep around did no injustice to Kabalevsky. The Philharmonia Orchestra plays with splendid élan on both sides, for which all credit to Schuechter. —J.L.

●

**RESPIGHI:** *Ancient Airs and Dances for the Lute—Suite No. 1*; **PETRASSI:** *Don Quixote—Ballet Suite*; the Vienna State Opera Orchestra conducted by Franz Litschauer. Vanguard LP VRS-447, \$5.95.

▲CETRA got this Respighi score on a 10-inch disc, with *The Birds* on the over-side. But that was several years ago and the sound does not conform to today's standards. Most certainly it does not compare with Vanguard's. This enterprising firm has been getting out beautifully engineered records lately, including the one at hand. Litschauer elicits a

subtly evocative performance of the Respighi, which is surely among the most effective transcription jobs in the modern repertory. Like its companion works, (the same ensemble did an equally fine *Suite No. 2*) it breathes the very air of the 16th century lutenists without compromising its integrity as a modern composition. Goffredo Petrassi's piece is an arresting example of contemporary Italian style, or at least of that neo-classic persuasion that derives from *comedia dell'arte*. The composer, born in 1904, hardly could be classified among the eminences, but his writing is expert and felicitous. Perhaps this first microgroove representation was ill advised because one automatically judges it along side Falla's masterpiece. There is no denying the skill with which Petrassi captures the wit and wisdom of the Cervantes tale, however, which is more of a tribute to the universality of the author than it is to this music. —J.L.

●

**RIMSKY-KORSAKOV:** *Scheherazade, Op. 35*; L'Orchestre Symphonique de la Radiodiffusion Nationale Belge conducted by Franz André. Telefunken LP LGX-66018, \$5.95.

▲OUR English contemporary, *The Gramophone*, which is always picking on Westminster for its sound (!!), now unaccountably finds this *Scheherazade* "too richly" recorded, "unpleasantly plushy." These American ears must dissent. On the London curve the purely auditory qualities of this disc are wondrous indeed, and withal it is a happy augury for the re-introduction of the Telefunken label in this country, Capitol having tried half-heartedly to put it over in the earliest days of the LP era. Musically, the news is not exciting. André elicits a thoroughly all right performance, with especially fine work from the unidentified solo violinist. It does not have the sparkle of Quadri's, however. Nor is it easily gainsaid that Stokowski wrote the book on this score, which seems to be the critical consensus. But for many listeners this latest version will represent some of the happiest mingling of musical and sonic factors. —J.L.

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**ROSENMUELLER:** *Suite No. 9, in C minor, from the "Studentenmusik";*

**TELEMANN:** *Suite in D; CORELLI: Concerto grosso in F, Op. 6, No. 12.* Collegium Musicum of the Saxon State Orchestra; conducted by Karl Liersach. Urania URLP 7113, \$5.95.

▲AT the face of it, this is one of the most intriguing releases of recent months: three less than hackneyed composers, in handsome and characteristic works, played by properly small groups including the appropriate harpsichord. Unfortunately, one's anticipation is not to be completely fulfilled, for, on the evidence, the recording was undertaken with the minimum of rehearsal. The worst sufferer is Telemann. The Rosenmueller comes through better, perhaps because the warmer, fuller texture of his music seems to leave the players less exposed.

—P.L.M.

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**ROSSINI:** *Overtures to William Tell and Semiramide;* the NBC Symphony Orchestra conducted by Arturo Toscanini. RCA Victor LP LRM-7054, \$2.99.

▲QUINTESSENTIAL, this little disc, of an art that has, to be sure, many other facets. The Maestro conducts certain things supremely well, but his Rossini is nothing if not perfect. We have had his *William Tell* on microgroove for some time; this new one is dated January, 1953. His *Semiramide* has been absent from the lists, I think, since the shellac version of the thirties went into Limbo. It is good to have it back, and it is even more resplendent than before because the NBC Symphony makes an ensemble sound (soloists aside) that the Philharmonic could not have done at its height. With no denigration intended towards his conception of the great symphonies, I submit that this performance of *Semiramide* includes, within its ten minutes, the heart and the soul of a sovereign personality. Toscanini loves this music, and he communicates that love as only a master could. It makes quite a marvelous show.

—J.L.

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**SCRIABIN:** *Symphony No. 2, Op. 29; Autumn Song;* the Bolshoi Theatre Orchestra, conducted respectively by Nicolai Golovanov and Leopold Steinberg. Colosseum LP CRLP-157, \$5.95.

▲ABOMINABLE sound, but take it or leave it because the prospects for a competitive version are slender indeed. A considerable interest still attaches to this music, presumably, for all of its whilom pretentiousness. A generation ago it was a fixture in our concert halls. I suppose that a first class performance might justify this statistic. Heaven knows the present one is not. It does have its moments, however, and those who go in for programmatic soul stuff may find it edifying. Maybe they can make sense out of Bruno Ronty's annotations. I could not. The innocent little Tchaikovsky trifle comes first, incidentally, on side one. Musically, the *apéritif* puts the meal to shame.

—J. L.

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**SCHUBERT:** *Symphony No. 4 in C Minor (Tragic); Symphony No. 5 in B Flat;* the Philharmonic Symphony Orchestra of London conducted by Dean Dixon. Westminster LP WL-5274, \$5.95.

▲THERE are multiple recordings of these highly compatible works but nobody up to now has had the good sense to couple them on a single disc. The performances compare favorably with their respective competitors. Dixon seems to divine what so many other conductors do not about Schubert, which is that there is nothing fragile about his music for all its unending melodic flow and its gracefully contoured concessions to academic form. There is a fine line to be drawn between the ham-handed approach and the Dresden china approach. Schubert is nowhere brusque but he is ever informal, so that one has to capture his sort of coffee house extroversion without lapsing into vulgarity. Dixon does so. His *Tragic* does not plumb the dramatic depths that Van Beinum explores, nor does his *Fifth* float along with the delicacy for which Beecham's performance was justly admired. But the

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essence of Schubert is in them and one cannot reasonably ask for more. The full-bodied sound is typical of Westminster's notable English series. —J.L.

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**SCHUMANN:** *Symphony No. 2 in C, Op. 61*; The Stadium Concerts Symphony Orchestra of New York, conducted by Leonard Bernstein. Decca LP DL 9715, \$5.85.

▲**BERNSTEIN** has reached the point in his development where he can no longer be judged as a most promising "fair-haired boy." On the strength of the evidence here presented one might award his effort a sturdy adjective, such as "serviceable," but I hardly think he has the same sympathy for the Romantics that he has shown for certain modern works. This symphony pretty well plays itself, of course, especially in the hands of the N. Y. Philharmonic players who make up a heavy majority of the Stadium Concerts Orchestra. The tempi are well chosen. The slow movement is suitably reverent, the finale bravely spirited. In matters of balance, however, Bernstein shows his inexperience. It is particularly noticeable in the slow movement, where in several crucial places he permits the accompanying string figures to partially obscure the melody. This is especially unfortunate, as it tends to underline the unimaginative sterility of the figures that Schumann assigned to the accompaniment.

There is no definitive performance of the *C major* on LP as yet. Probably the most satisfactory is Schuricht's on London though the Stokowski version has its merits, but I always remember pleasurable Ormandy's old 78 rpm album. Bernstein's version has no conspicuous faults, and it does have the services of a strong, experienced orchestral force. Recording is quite good, perhaps a bit hard in quality. —A.W.P.

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**SIBELIUS:** *Symphony No. 4 in A minor, Op. 63*; *Tapiola—Symphonic Poem, Op. 112*; Herbert von Karajan conducting the Philharmonia Orchestra. Angel LP 35082, \$5.95.

▲**IN APRIL**, I wrote about the Mercury release of the *Fourth Symphony*, played by Stockholm Radio Symphony Orchestra conducted by Sixten Ehrling, which was most realistic with fine balance and clarity of instrumentation. The recording here is extraordinary in every way and rich in sound and equally well balanced. The conductor, who recently gave us such a fine performance of Sibelius' *Fifth Symphony* (Angel 35002), proves himself a winning Sibelius interpreter. His handling of details and balance are on a par with Toscanini's in the latter's public performances of this work. There is dignity and restraint in von Karajan's unfoldment of this personal score, equally as effective in its way as the more intense and laconic performance of Ehrling. The playing of the Philharmonia Orchestra—my favorite English one—is superior to the Stockholm Radio ensemble; the string tone is richer and fuller, but I still lean toward the Ehrling version for its substantiation of Sibelius' deep contemplation of the forces of nature which inspired this opus. London has already issued a fine version of the tone-poem, *Tapiola*, by van Beinum and the Concertgebouw Orchestra (LL-737) in which there is greater dramatic tension than von Karajan unleashes, the wisdom of which can be questioned in the face of von Karajan's eloquence. Despite recording quality, I admire Beecham's *Tapiola* (Victor LM.9001). Those who have acquired the earlier recordings mentioned may not feel impelled to replace them unless some personal dissatisfaction exists, but prospective purchasers are urged to hear this disc. —P.H.R.

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**STRAUSS:** *Aus Italien, Op. 16*; Clemens Krauss conducting the Vienna Philharmonic Orchestra. London LP LL-969, \$5.95.

▲**THOSE** who favor orchestral realism will want this disc, which is superbly engineered, and those who have admired the Richard Strauss performances of the late Clemens Krauss will want this fine performance of an early opus which has been unjustly neglected by great con-



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| Narraboth            | Anton Dermota    |
| Jokanaan             | Hans Braun       |
| Herodias             | Margareta Kenney |
| 1st Nazarene         | Ludwig Weber     |
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With this issue, FFRR commences a new series of full-length operatic recordings whose superiority on all counts will be completely unquestioned. Every artist involved is the finest exponent of the role available as a glance at the above cast will quickly reveal. Christel Goltz will be the new Salome at the Metropolitan Opera revival this coming season; Julius Patzak, Anton Dermota, Hans Braun and Ludwig Weber have long reigned as bulwarks of the world-famous Staatsoper in Vienna. The inspired leadership of the late Clemens Krauss (this is his very last recording) shows only too clearly the tragic loss music has suffered by his untimely death in May.

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RECORDS



"As for the Turiddu, there is no contest whatever. Mario del Monaco gives a performance that is direct, idiomatic and never lacking in tension. Singing that is vital, implemented by a voice of fine metal."

**High-Fidelity, July 1954 (Review of Cavalleria)**

"For my taste, Turiddu is Mario del Monaco's best role to date. He gives a most realistic portrait (in sound) of the irresponsible heartbreaker."

**Saturday Review, June 1954 (Review of Cavalleria)**

"Here is the male animal in all his glory, with high tones tossed out with ever increasing forcefulness. The swaggering Turiddu never swaggered more convincingly. His robust singing would bring down the house."

**American Record Guide, June 1954 (Review of Cavalleria)**

"Di Mario del Monaco, Canio, Pagliaccio, l'eroe di tutto il dramma; si deve parlare a parte. L'interpretazione che questo tenore dà di Vesti la giubba è assolutamente impareggiabile. Sulla seconda sillaba della parola "Pagliaccio," al finire del declamato, mentre l'orchestra modula per l'attacco della romanza e la materia sonora si eleva finalmente ad un grado non altrove raggiunto, la sua voce si empie di forme rotonde, di timbri evocatori di suggestioni, sembra che un mondo nuovo si apra, tale da richiamarci alla mente una frase che dicevano a Napoli quando cantava Caruso: "E voce di oro fuso."

**Melodramma (Italy) February, 1954**



"Otello" alla Scala, con Mario Del Monaco, che qui è con il maestro Antonio Votto. L'interpretazione del celebre tenore ha riscosso i favori del pubblico.



Mario Del Monaco in "Andrea Chenier" al Teatro dell'Opera di Roma. Come sempre, Del Monaco ha riscosso moltissimi applausi.

**As published in Melodramma**

We are proud to announce the return of this great Italian tenor to our own Metropolitan Opera this coming season. Joining him during this period will be his Italian operatic colleagues, RENATA TEBALDI (soprano); ETTORE BASTIANINI (baritone); CESARE SIEPI (bass); FERNANDO CORENA (buffo) and GIULIETTA SIMIONATO (contralto) and their appearances together should make the new Metropolitan Opera season truly memorable. Naturally, all of these great stars of La Scala and all the other leading opera houses of Europe have chosen to record EXCLUSIVELY FOR LONDON FFRR. Complete operatic recordings utilizing these artists are scheduled for release very shortly guaranteeing most truly THE DAWN OF A NEW ERA IN OPERATIC RECORDING.

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ductors. Of course *Till, Don Juan* and others are greater works, but *Aus Italien*—a program symphony—has youthful qualities that recommend it. In his 23rd year, Strauss gives us a young enthusiast's impressions of Italy, romantically in the first three movements and with a verve and sparkle in the gay *finale*, which suggests the effects of *Lacrimae Christi*, that heady vino from grapes that grow on the slopes of Vesuvius. The opening pastorale depicts the Campagna, the misty and low-lying country beyond Rome, from dawn to full daylight. The second section, *Amid Roman Ruins*, is a picture of the past, "a fanciful vision of lost glory." The third movement is the first poetical manifestation of Strauss, the master tonal painter, romantic in mood and texture but daring for its time. The finale, *Popular Life in Naples*, has the full-blooded zestfulness of the Italian race, made familiar with Denza's song *Funiculi, funicula* (as its first theme) which Strauss thought was an old folk song and so marked it in his score though it was only written six years before. Though one must admit there is some immaturity in this work, it nonetheless has its fascination—a fascination which this superlative recording confirms. The performance of Clemens Krauss is in every way a finer one than the two others which preceded it, since the playing of the Vienna Philharmonic is more polished and unanimous. —P.H.R.

## Concerto

**BACH:** *Concerto for Violin and Oboe in D minor*; **HAYDN:** *Cello Concerto in D major*; M. Hendriks (Violin), H. Toettcher (Oboe), L. Hoelscher (Cello) with the Chamber Orchestra of Radio Berlin conducted by H. Koch (in the Bach) and the Berlin Philharmonic conducted by C. Krauss (in the Haydn). Urania LP RS 7-31, \$3.50.

▲A GOOD bargain record, well played and satisfactorily recorded. The Bach 368

piece sounds just like seven other Bach pieces, but it does have the virtue of vigor, movement and a general, steady busyness which should retain interest throughout. It is better performed by Stern, Tabuteau and Casals on Columbia disc 4351. The Haydn *Concerto* is an average performance, with neither outstanding pluses or minuses to be catalogued. It's a good score to have in one's library, provided it is not played too often. —A.W.P.

• **BACH, C.P.E.:** *Piano Concerto in D*; Helen Schnabel (piano) with Vienna Philharmonia Orchestra conducted by F. Charles Adler. *Trio for Flute, Violin and Piano*; H. Schnabel, Walter Schneiderhan (violin), Camillo Wanaussek (flute). SPA LP disc No. 37, \$5.95.

▲THE above compositions of Carl Philip Emanuel Bach were recently published and presumably are here being heard for the first time since the 18th century. They have some value as novelty and provide us with a renewed realization of what workaday music by a talented composer of another day is like. They also re-introduce us to Helen Schnabel, daughter-in-law of the late pianist. Her rhythmic powers are remarkably akin to Artur Schnabel's and the sounds she makes are vibrant and singing. The supporting ensemble under Adler in the concerto is fair enough, but it sounds poorly rehearsed. Walter Schneiderhan's tone is wiry in the trio; Camillo Wanaussek's is satisfactory but a trifle breathy. —C.J.L.

• **BEETHOVEN:** *Concerto No. 1 in C, Op. 15*; *Rondo in B flat, Op. Posth.*; Friedrich Wuehrer (piano) with Pro Musica Symphony, Vienna, conducted by Hans Swarowsky. Vox LP 8400, \$5.95.

**BEETHOVEN:** *Concerto No. 2 in B flat, Op. 19*; *Concerto in E flat (1784)*; Paul Jacobs (piano), Symphonique de Paris conducted by Rene Leibowitz. Oceanic LP 35, \$5.95.

▲SOUNDWISE, the Vox has an edge on the Oceanic record. Both are first-rate

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recordings, however, Wuehrer remains a musicianly artist who commands respect, yet he does not emerge as a striking musical personality in his performance of the *C major Concerto*. All the notes are there, competently played with admirable feeling but not quite with what Gulda, Gieseke and Badura-Skoda give to their performances. The latter imbues his performance with a lyric tenderness missing here. The *Rondo in B flat*, a first LP release, is an early work which Beethoven did not finish; it was Czerny who completed it. After the *Rondo* of the concerto, it seems an inappropriate encore.

Leibowitz is rather too slickly competent in his orchestral work in the *B flat Concerto* and the earlier opus. The latter was far better played by the Orazio Frugoni and Paul Paray (Vox 6470), if not as well recorded. Yet, for the type of music, chamber-like in feeling and construction, the Vox recording suffices. Jacobs is a competent pianist, lacking however in sufficient tonal coloring. Backhaus and Kapell give better performances of the *B flat*, notably the former with the late Clemens Krauss as the knowing conductor. —P.H.R.

**BERG:** *Violin Concerto*; **BARTOK:** *Sonata for Solo Violin*; André Gertler (violin) and the Philharmonia Orchestra conducted by Paul Kletzki. Angel LP 35091, \$5.95.

▲**MAGNIFICENT** is the only word for this recording, no matter which of its aspects is under consideration. Gertler is a real find for Angel, in every way that Geza Anda was. Technically he is beyond reproach, and he penetrates both of these scores with a sympathy that is grand and touching. I understand that Mann plays the *Sonata* superbly on a Bartók disc; I have not heard that interpretation. But Gertler plays rings around Menuhin—granted that Menuhin has played the work much more convincingly on the recital stage than he did for the recording microphone. And the Berg, thanks to Kletzki's rapport, is a conception to end all previous ones. Columbia recently brought out the old

shellac version by Krasner, paired with the same artist's valiant attempt to put over the Schoenberg *Concerto*. For sentimental reasons, many will prefer the Krasner disc. But no one with ears to hear will question the superiority of Gertler's technique and the surpassing tenderness of his approach. Towards the end, when Berg fits the chorale theme *Es ist genug* into his tone-row, the poignance of this performance reaches a pitch that is literally indescribable. Let us concede, if ever there was any doubt about it, that this *Concerto* is a masterpiece of the first order. And anyone who can conceive of a more stunning presentation of it has more imagination than I have. Extraordinarily fine sound. —J.L.

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**BRAHMS:** *Violin Concerto in D, Op. 77*; Julian Olevsky (violin) and the National Symphony Orchestra conducted by Howard Mitchell. Westminster LP WL-5273, \$5.95.

▲THE dozenth Brahms Violin Concerto doubtless will find few listeners who do not already own one or another of the earlier entries. Let it be said at once that no one should hesitate to acquire it if the budget would provide for an alternate performance, because there is nothing quite as edifying as another approach to an acknowledged masterpiece and young Olevsky (he is 27) brings a fresh and compelling talent to bear on this thrice-familiar music. Whether or not this version supplants that of Szigeti, Stern, Oistrakh, Heifetz *et al* cannot be said with finality to the satisfaction of any general audience because every listener has his favorite fiddler and to each his own by all means. But surely this recording has been engineered as well as have any of the several preferred ones, if it is not up to Westminster's usual high standards.

Musically, the report is quite happy on the whole. Mitchell shepherds his recently refurbished forces with perhaps too much of deference to the soloist. Olevsky inclines to the traditional German interpretation, for the most part avoiding any show of virtuosity for its own sake and similarly eschewing the gypsy overtones that attach to the score. His entrances always are cautious, but he never misses the bull's eye as to intonation and there is no question of his dominating the proceedings each time he makes an appearance. Such clean bowing as this is not common on records, much less on the concert stage, and Westminster's sharp-eared president, James Grayson, rates a medal for having "discovered" the brilliant artist who makes his microgroove debut herewith.

—J.L.

▲**FAURE:** *Ballade for Piano and Orchestra; Impromptu No. 3; Theme and Variations*; **POULENC:** *Nocturnes; Mouvements Perpetuels*; Grant Johannesen (piano); Walter Goehr conducting the Netherlands Philharmonic in the Bal-

lade. Concert Hall LP disc CHS-1181, \$5.95.

▲A MOST delightful record, this; and yet another feather in the cap of the fine American artist Johannesen. Every work represented is worth your attention, and every one is played with beauty of tone and warm understanding. I would draw your attention to the touching and grand *Theme and Variations*. It is one of Faure's finest works for the piano, yet it is seldom performed. Equally fresh are the tiny, delicate nocturnes of Poulenc. Concert Hall has provided top-flight engineering on this occasion and the surfaces of the disc maintain this company's fine standard.

—C.J.L.

▲**KHATCHATURIAN:** *Violin Concerto*; Igor Oistrakh (violin) and the Philharmonia Orchestra conducted by Eugene Goossens. Angel LP 35100, \$5.95.

▲WITH all the fuss over Oistrakh *per se* it is not unlikely that the artist who makes his microgroove *début* herewith will be a victim of mistaken identity. This is Igor, son of David and, on the evidence, his worthy violinistic heir. Daddy's traversal of the same music is available for comparisons, but only on surfaces so fuzzy that one can perceive none of any consequence. The score is a blight on the repertory, of course; why it has endured thus far passeth my understanding. It is a splendid *tour de force* for virtuosos, however, and perhaps that is reason enough to keep it going. In any event the solo part is handled with more impressive aplomb than Kogan brought to it on a Concert Hall disc, and the orchestral support provided by Goossens is way ahead of its competition. The sound is excellent—not Angel's best by any means but easily on par with the prevailing average.

—J.L.

▲**LAJO:** *Cello Concerto in D Minor*; **SAINT-SAENS:** *Cello Concerto No. 1 in A Minor*; Zara Nelsova (cello) and the London Philharmonic Orchestra conducted by Sir Adrian Boult. London LP LL-964, \$5.95.

*The American Record Guide*

▲NICE cello tone, able technique, sensitive orchestral accompaniment. These works ask nothing more. The lovely Lalo *Concerto* is especially well turned out. Rose, I think, is somewhat more convincing in the Saint-Saens, but that is not a new recording. The reproduction here is average London quality, which may not sound like a compliment unless you try to think of a London disc that is anything but superbly engineered. I have not encountered one in a long time.

—J.L.

**LOCKWOOD:** *Concerto for Organ and Brasses; Quiet Design*; Marilyn Mason (organ) with John Ware and Nathan Prager (trumpets), Gordon Pulis and Lewis Haney (trombones) conducted by Thor Johnson. **ULYSSES KAY:** *Concerto for Orchestra*; Orchestra of the Teatro le Fenice conducted by Jonel Perlea. Remington LP disc R-199-173, \$2.99.

▲NEW to LP are the works of these two contemporary American composers. Each is lacking in matters of distinctive expression and cumulative force. The Lockwood *Concerto* is austere and somewhat lugubrious of sound; the solo organ piece is in every way innocuous. The *Concerto* of Kay is in three movements—*Toccata, Arioso, Passacaglia*. The influence of Kay's mentor Paul Hindemith is all too plain. Perlea's conducting is alert, but the playing of his men is poor in finish compared with the work of Miss Mason and her colleagues. The recordings are acceptable, the surfaces poor.

—C.J.L.

**MALIPIERO:** *Violin Concerto*; **RAKOV:** *Violin Concerto*; respectively Fritz Kirmse (violin) and the Symphony Orchestra of Radio Leipzig conducted by Rolf Kleinert and Saschko Gavrillov (violin) and the Symphony Orchestra of Radio Berlin conducted by Arthur Rother. Urania LP UURLP-7112, \$5.95.

▲YOU can have the Rakov thing, but the Malipiero is one of the finest works of its time and place (Italy, 1932) and it July, 1954

## AUGUST RELEASES

### RAVEL

*Bolero*

*Le Valse*

*Valses Nobles Et Sentimentales*

*Alborada del Gracioso*

*Pavane Pour Une Infante Defunte*

Orchestre du Theatre des Champs Elysees  
Conducted by Pedro de Freitas Branco

WL 5297

### J. S. BACH

*Italian Concerto*

*Aria Variata In The Italian Manner*

*Overture In The French Manner*

Eva Wollmann—Piano

WL 5298

### PAUL HINDEMITH

*String Trio No. 1, Op. 34 (1924)*

*String Trio No. 2 (1933)*

Jean Pougnet—Violin

Frederick Riddle—Viola

Anthony Pini—Cello

WL 5299

### ERNST VON DOHNANYI

*Quartet In D Flat, Op. 15*

*Quintet For Piano and Strings*

*In E Flat, Op. 26, No. 2*

Curtis String Quartet

Vladimir Sokoloff—Piano

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Herbert Seiler—Piano—and Rhythm Group

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is a belated pleasure to welcome this first microgroove performance. One is startled by a reminder that the score is dedicated to the late Elizabeth Sprague Coolidge—where didn't that remarkable woman leave an impress? Malipiero's *Concerto* is rather an oddity as to structural imperatives; in the third movement, for instance, what seems to be a cadenza turns out to be a sort of sonata for unaccompanied violin, and the *Finale* is in effect a *crescendo* on a single theme. But it is the emotional wholeness of the work and not its triumph over academic formulae that fascinates. Here is a concerto that does no injustice to the soloist and manages at the same time to eschew all of the cheap tricks that disfigure so many of the frankly exhibitionistic essays. Only Delius and Sibelius and Berg, in their several ways, can be similarly credited. Kirmse plays with amazingly Latin warmth, and Kleinert keeps his Leipzigers sounding as if they were not Central Europeans at all, which is a compliment. The Rakov performance is quite all right, but the music is mighty slender stuff, albeit pretty. On both sides the sound is amply spacious. —J.L.

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**RACHMANINOV:** *Concerto No. 2 in C Minor*; *Preludes in G Minor*, Op. 23, No. 5 and in G Major, Op. 32, No. 5; Geza Anda (piano) and the Philharmonia Orchestra conducted by Alceo Galliera. Angel LP 35093, \$5.95.

▲THE truth of the matter is that nobody, but nobody, ever has played this *Concerto* as well as the composer himself did on good old M-58, which became LCT-1014 and is with us yet although sonically the worse for its vintage. Of the ten or so more recent microgroove versions there is much to be said, and I won't bore you with it here, for the Farnadi and Katchen performances at least. What I will say, without equivocation, is that Anda and Galliera and Angel effect the most effective mingling of pianistic, orchestral and sonic values to these ears. I am convinced that Anda will be among the great masters in a few years if he continues to grow in all the right

directions. He finds a splendid collaborator in Galliera, who excels especially in the kind of ensemble coloration that this music demands. And the sound is just as good as anything Angel has vouchsafed us to date.  
—J.L.

## Chamber Music

**BACH:** *Sonata No. 2 in D*; **PROKOFIEV:** *Sonata*, Op. 119; Gregor Piatigorsky (cello) and Ralph Berkowitz (piano). RCA Victor LP LM-1792, \$5.95.

▲KURTZ plays the Prokofiev beautifully on a Columbia disc, but the coupling is an unsatisfactory performance of the Kodaly *Op. 8*. Piatigorsky plays the Prokofiev even more compellingly on this Victor disc. I still don't like the work, although Richard RePass almost convinces me, in his program notes, that I am mistaken. Prokofiev was by his every instinct a fighter, but he gave up in his later years and his music showed it. Tired old clichés abound, as if one were listening to a retired soldier reflect redundantly on his days of glory. The Bach is of course a transcription of the second *Sonata* for viola da gamba. It is played by Casals in a dated Columbia coupling with the first of the series, and purists will prefer that version. I was impressed, however, with the deepening of Piatigorsky's insight into the Bachian style. He doesn't horse around as he used to, and the results are really beautiful. The collaboration by Berkowitz is especially sympathetic. The unseen accompanists, ever so faintly heard, are crickets—that's right, crickets; the recording was made in the Red Barn at Tanglewood. Nice, back porch sound, with the piano not as close up as it might have been.  
—J.L.

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**BEETHOVEN:** *Sonata No. 5 in F*, Op. 24 (*Spring*); **BRAHMS:** *Sonata No. 3 in D Minor*, Op. 108; Christian Ferras (violin) and Pierre Barbizet (piano). Telefunken LP LGX-66014, \$5.95.

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**BEETHOVEN:** *Sonata No. 9 in A, Op. 47 (Kreutzer)*; *Sonata No. 2 in A, Op. 12, No. 2*; Jean Fournier (violin) and Ginette Doyen (piano). Westminster LP WL-5275, \$5.95.

▲ONE of these days we may be getting all three of the Brahms duo sonatas on a single disc. In lieu of that eventuality the present coupling is as good as any if you do not happen to have Beethoven's *Spring* already. This is the first chamber music issue in a new Telefunken import series. The sound is close-up without crowding, and the instruments sound as they should. Both of the performances are expert. Perhaps the Beethoven is more carefully buttoned than need be, but this is proprietous rather than passionate music anyway. No such caution is evidenced in the Brahms, which is done with splendid vigor and no lack of poetry either. Both of the young artists distinguish themselves. So, indeed, do the Westminster collaborators, but this will not surprise anyone who has admired their three previous Beethoven sonata releases. All that was said of the earlier ones may be repeated. The sum of it is that Doyen and Fournier are superb musicians who work beautifully together. Their *Kreutzer* lacks a certain dramatic urgency that I have always felt to be the inherent essence of the music, but there is always room for argument over this kind of thing and surely there is even more room for such tastefully restrained music-making as these participants offer. The sound is studio best. —J.L.

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**BEETHOVEN:** *Sonata No. 9 in A (Kreutzer)*; **LE CLAIR:** *Sonata in D, Op. 9, No. 3*; **YSAYE:** *Sonata for Violin Unaccompanied, Op. 27, No. 3*; David Oistrakh (violin) and Lev Oborin and Vladimir Yampolsky (piano). Vanguard LP VRS-6024, \$5.95.

**BEETHOVEN:** *Sonata No. 5 in F (Spring)*; **PROKOFIEV:** *Sonata No. 1 in F Minor, Op. 80*; David Oistrakh (violin) and Lev Oborin (piano). Colosseum LP CRLP-152, \$5.95.

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▲NOT since the memorable performance of Busch and Serkin, which is my exemplar yet, have I heard such an intensely personal and powerful *Kreutzer* as this one by Oistrakh, which was recorded under ideal conditions in Paris last year. The *Kreutzer* is amenable to several valid interpretations, it goes without saying. Those who prefer the discreetly "straight" approach are commended to the version by Fournier and Doyen on Westminster. But I incline to Oistrakh's steely, glistening, all but swashbuckling traversal. The excitement he generates with his winged scale work, and his lunges, literally, into the viscera of the listener's sensitivities, add up to an experience quite beyond the ken of most recitalists. His accompanists are more than adequate. The Colosseum disc is badly recorded and the reproduction approximates studio sound only at moments, but his performances of the *Spring* and the Prokofiev are absorbing even at that. —J.L.

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**FRANCK:** *Sonata in A major*; **PROKOFIEV:** *Sonata in F minor, Op. 80*; David Oistrakh (violin) and Lev Oborin (piano). Vanguard 6019, \$5.95.

▲IN sound, the Prokofiev is better than the Franck. There is a rich vibrancy in Oistrakh's violin strings in the former, in the latter a wiry quality. The Franck has none of the coloration nor the poetic feeling of the Francescotti-Casadesus version, the best since the old Thibaud-Cortot recording. Moreover, the pianist is relegated to the background. In the Prokofiev, Oistrakh reveals his technical mastery yet neither he nor Oborin retard memories of Szigeti and Levine. —P.H.R.

●  
**GLINKA:** *Trio Pathétique*; **RIMSKY-KORSAKOV:** *Trio in C Minor*; David Oistrakh (violin), Sviatoslav Knushevitsky (cello), and Lev Oborin (piano). Concert Hall LP CHS-1306, \$5.95.

▲FIRST LP performance of the Brahmsian and beautiful Rimsky *Trio*. The Glinka already is available on a Westminster coupling with the Rimsky *Quin-*



let for piano and winds. Westminster's sound is of course superior, despite its vintage, and anyway Oistrakh dominates his ensemble too much for my taste. Concert Hall has done wonders with the import tapes, I must admit. If you want confirmation just listen to Colosseum's recording of the Beethoven *Triple Concerto*, which enlists the same artists. The sound on that is simply egregious. Too bad about the overlapping on the Glinka, but I suspect that many will want to have the Rimsky *Trio* in any event. It meanders a lot but it is easily one of the loveliest chamber works in the Russian repertory. —J.L.

◆  
**HINDEMITH:** *Kleine Kammermusik, Op. 24, No. 2*; **POULENC:** *Sextett for Piano and Winds*; The Fine Arts Wind Players and Leona Lurie (Piano). Capitol LP disc P8258, \$5.72.

▲ONE of the more delightful woodwind pairings, neatly played and captured with sparkling clarity. The Hindemith piece, no stranger to the phonograph, wears well over the years. Even within this small framework, the uncompromising power of Hindemith's creative forces makes itself felt in no uncertain terms. Behind the bubbling gaiety of its facade one can always glimpse the outline of the stern pedagogue's profile. The Poulenc work is one of his better instrumental efforts, containing a bit more intestinal stiffening than he usually offers. I am particularly taken with the shy, wistful quality of the slow sections. Although generally considered a vocal expert, Poulenc demonstrates a close understanding of the woodwinds herein employed. Altogether a superior accomplishment by all concerned. —A.W.P.

◆  
**KODALY:** *Sonata for Cello Unaccompanied, Op. 8*; **PROKOFIEV:** *Sonata for Cello and Piano, Op. 119*; Edmund Kurtz (cello) and, in the latter work, Artur Balsam (piano). Columbia LP ML-4867, \$5.95.

▲ONE of the landmarks of the phonographic art is the Period disc on which

Janos Starker plays the marvelous Kodaly work. It is not only the definitive performance of this music but also as nearly perfect a performance of anything as I have ever heard. And the sound of it, vintage and all, is quite on a par with today's best. Why any other cellist would enter the lists against Starker, then, is difficult to understand. The finest that Kurtz can do is no match for Starker in this devilishly demanding score, although it is only simple charity to say that Kurtz acquits himself respectably. The Prokofiev piece dates from 1949, and this is a first LP recording. In its finer moments it is entirely characteristic, but it would be folly to put it in a class with the violin and piano sonatas. Idiomatically it keeps looking backward, which would be all right if its invention were as fertile as the composer's once had been. But no amount of bittersweet lyricism can make up for thematic banality. Withal, no credit to the memory of an important modern master, despite Kurtz's persuasive, lovingly articulated playing. The sound on both sides is lifelike. —J.L.

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**TARTINI:** *The Devil's Trill; Encores*; Yehudi Menuhin (violin) and Gerald Moore (piano). RCA Victor LP LM-1742, \$5.95.

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▲MENUHIN is not a Heifetz or an Oistrakh and his technique is not quite up to the diabolical horseplay of Tartini's infamous *Sonata*. But what he lacks in velocity he makes up for in tonal beauty and sheer persuasiveness. The ten shorter works, notably a brace of three each by Sarasate and Bartók and the *Perpetuum mobile* of Novacek, are dispatched with fine musicality notwithstanding a touch of "hair on the bow." The foreshortened transcription of the *New World* second movement could have been omitted in the interests of taste, but I suppose we will always have that little monster with us. The sound is not New Orthophonic but it is still all right. Moore's accompaniments are a bit more modest than they needed to be. —J.L.

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# Keyboard

**BACH:** *Variations on O Gott, du frommer Gott* and *Von Himmel hoch da komm' ich her*; *Six Fughettas*; *Four Chorale Preludes*; Finn Videro (organ). Haydn Society LP disc HSL-94, \$5.95.

▲FOR sonic charm and careful musical preparation and execution, this disc can be recommended as highly as previous Videro-Haydn Society contributions. For content, it is an unalloyed pleasure to my way of thinking only in the case of the lovely chorale preludes *Herzlich tut mich verlangen* and *Liebster Jesu, wir sind hier*. The variations on *O Gott* is the work of a young Bach still under the influence of his North German masters, the other set suffers from lack of emotional juice. The fughettas are just dull. Many writers, most recently Edward Saville-West in *The Gramophone*, have commented on the frequent undesirability (except from the scholar's viewpoint) of recording everything by even the greatest composers. Quite often one discovers why no one ever before bothered preserving any number of pieces. —C.J.L.

**BARTOK:** *Allegro Barbaro*; *Rumanian Folk Dances*; *For Children*; *Hungarian Peasant Songs*; *Suite for Piano, Op. 14*; Gyorgy Sandor (piano). Columbia LP disc ML-4868, \$5.95.

▲A FASCINATING disc admirable for its sound engineering and perfect playing of some of Bartók's most rewarding keyboard works. All of the pieces date from between 1908 and 1916, all are redolent of folk material. Together they are the roots of Bartók's strength and, of course, the underlying life force for those final blossoms that the world now so eagerly cherishes, produced in the last ten years of his life. It is good news to learn that this is but the first record in a series devoted to the piano works of Bartók. Sandor, a pupil of Bartók, is the ideal performer for this music; he is a master

of the percussive technique and his rhythm has tension and vitality.

—C.J.L.

**BEETHOVEN:** *Sonata No. 21 in C, Op. 53*; *Sonata No. 23 in F minor, Op. 57*; Sascha Gorodnitzki (piano). Capitol LP disc P-8264, \$5.70.

▲GORODNITZKI is a master pianist. His impeccable technique is clean and dry, his scholarship and musical taste ever reliable. Capitol is to be congratulated for adding him to their growing list of artists. Gorodnitzki has made two good records (this popular pair of Beethoven sonatas is the second; Brahms' *Variations* on themes of Handel and Paganini was the first). Capitol has recorded the piano sound of the disc under discussion in its usual close, clear, not ideally resonant manner. If neither of these performances have quite the magic of Gieseking's, they are all the same worth your attention and (if you will not accept the rather poor Angel recording) your patronage, too. —C.J.L.

**CHOPIN:** *Sonata No. 2 in B flat minor, Op. 35*; *Fantasy in F minor, Op. 49*; *Barcarolle in F sharp, Op. 60*; Yves Nat (piano). Haydn Society LP disc HSL-97, \$5.95.

▲HAYDN SOCIETY has added another persuasive pianist to its list. Most recently it was Henry Jolles; now it is one-time familiar Yves Nat, who has returned to his public after an absence of two decades. Many of the older gramophiles will remember Nat from his old French Columbia recordings. Both of these artists are of the old school, and avoid the percussive technique like the plague. Very stylish indeed from a musical and a sonic viewpoint are Nat's Chopin performances. They have vigor and breadth; poetry, too; and they are superbly recorded. Though I find Novaes more imaginative in her version of the ever popular *B flat minor sonata* and Lipatti in his of the magnificent *Barcarolle*, Nat has no competitors in his traversal of Chopin's masterwork, the *F minor*

*Fantasy*. Not since Cortot made his history-making recording over 20 years ago has there been a performance like this one. It is one of the most demanding works in the piano repertory, both technically and interpretatively; since it is difficult to hold the piece together. To solve all its problems as ably as Nat does is a triumph for him, and it augurs well for his comeback. We shall look forward to his forthcoming recording of the Schumann *Fantasy*. —C.J.L.

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**DEBUSSY:** *Images (Books 1 and 2), Pour le piano, Estampes*; Walter Gieseking (piano). Angel LP disc ANG.35065, \$5.95 or \$4.95.

▲IT WOULD appear that Gieseking and Angel are on the way toward making all of Debussy's keyboard compositions available in definitive versions. This is the third disc in the series, and it contains some of the French master's most imaginative and evocative work. The playing is, as usual, magnificent, but without all the robust flavor Gieseking imparted to his earlier versions of this music. The delicacy and refinement of his work is however, perhaps now even more impressive than before. Certainly one can hear everything in this splendid Angel recording. This series is history-making. —C.J.L.

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**GRANADOS:** *Goyescas; El Pelele*; Nikiti Magaloff (piano). London LP LL-954, \$5.95. **GRANADOS:** *Three Spanish Dances*; **TURINA:** *L'Andalouse sentimentale; La Brune Coquette*; **INFANTE:** *Danse Gilane; Aniers sur la route de Seville; Canto Flamenco; Tientos*; **ALBENIZ:** *Granda; Cordoba*; **CUESTA:** *Valencian Dance*; Amparo Iturbi (piano). RCA Victor LP LM-1788, \$5.72.

▲WITH the exception of his *Goyescas*, which Granados did not live to complete, most of his piano output was salon music. "This suite is entitled to a high place among the treasures of the piano literature," as the late Albert Lockwood has said. "It is music by a Spanish Wagner."

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Whether all listeners will wish to listen to the whole suite at one sitting remains questionable. For even these pieces, like the salon ones that Miss Iturbi plays, are best served in small portions as in the concert hall where a group are apt to seem delightful as a change of pace and style in a long recital. There are colorful and charming parts to all of this music but a long recital like Miss Iturbi offers could be only acceptable to those who have a gourmet's taste for this sort of fare. To them, her disc is recommended. Magaloff disc offers more solid fare of its kind. Both pianists perform with poise, style and understanding, and both have been excellently recorded. —J.N.

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**SCHUBERT:** *Sonata in G, Op. 78; Sonata in A, Op. 120*; Friedrich Wuehrer (piano). Vox LP disc PL-8590, \$5.95.

▲THIS latest disc in Vox's program to make available all of Schubert's piano sonatas leaves one with mixed feelings. Engineering-wise, it has good, roomy spaciousness of sound, but it lacks ideal clarity. The great *G major Sonata* is performed with accuracy and taste. Wuehrer, however, does not bring to the work the vivid tonal and emotional color and lyric tenderness that made Jolles' playing (on the Haydn Society LP) so memorable. He plays the popular (and I think overrated) *A major Sonata* in the same manner, but this version is the best now available on LP. —C.J.L.

## Voice

**ANTHOLOGY OF RENAISSANCE MUSIC**; the Primavera Singers of the New York Pro Musica Antiqua directed by Noah Greenberg. Period LP SPL-597, \$5.95.

▲FOURTEEN snippets from the pre-Baroque literature are collected in this delightful mish-mash. The composers represented are Dufay, Des Pres, Victoria, Palestrina, Van Berchem, Mouton,

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Lassus and Morley—the last two with three works each. None of the texts is a departure from Mass ritual or biblical chapter and verse, although the four-voice *Iocundare Jerusalem* of Jean Mouton (circa 1475-1522) will be new to many listeners. The Primavera Singers are among the finest such aggregations now before the public and it suffices to say that their several brief performances herewith are on a par with previous recordings on other labels. The engineering, by Jerry Newman of Esoteric (!), is perfect.

—J.L.

**BENEVOLI:** *Festmesse für 53 Stimmen; St Ruperti Hymnus*; Salzburger Domchor with soloists and Vienna Symphony Orchestra, conducted by Joseph Messner. Epic LC 3035, \$5.95.

▲THIS amazing *Mass*, with its fifty-three vocal parts, was written for the consecration of Salzburg Cathedral on September 25th, 1628. After its *premiere* it seems not to have been performed again until 1952, when this recording was made. It has, however, always rated mention in the history books. To say the least, it is a peculiar work. In style it prefigures the elaborate *Masses* of Mozart and Haydn; it has little of the more reserved dignity of Baroque music. There is a good deal of pure opera in it. Of course so massive a composition poses special problems for the engineers: "...it should be made quite clear," says the annotator, "that in a recording the physical size of numbers cannot produce the same overwhelming effect it does in a live performance." It is not surprising that a good deal of perspective has been lost; still, the reproduction is nothing of which to be ashamed. With all the diffuseness common to recordings made in churches, and with all the occasional echo, the total effect is good. The numerous soloists include such fine singers as Ilona Steingruber and Otto Wiener. The *Hymn*, which the composer delivered along with the *Mass*, is curiously square-cut, due, we are told, to the similar quality of the text. It is less striking than the *Mass*. —P.L.M.

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**CHAUSSON:** *Poem of Love and the Sea; Nine French Art Songs*; Gladys Swarthout (mezzo) with the RCA Victor Symphony Orchestra conducted by Pierre Monteux and (in the songs) George Trovillo (piano), Bernard Greenhouse (cello), and Gloria Agostini (harp). RCA Victor LP LM-1793, \$5.95.

▲SWARTHOUT is getting along but you would never know it from these vibrant demonstrations of a unique lyrical gift. The Chausson *Poeme* is an enchanting score, and a difficult one for the singer. This artist caresses every nuance, soars to every height and descends with impassioned dignity to the saddest depths. True, she has not the agility she once had, and the aplomb one expects from a mezzo is not always in evidence. But there is another kind of assurance to take the place of these felicities—and properly so, for what flighty young thing can sing of love and make us believe that she knows what it is all about? Nor is poetic morbidity transmutable by technique alone; suffice it to say that Swarthout transmutes it. And she is no less successful with the brace of songs on the B side if you are willing to overlook a certain breathiness in exchange for mature artistry. The collection includes the aria *Premiers transports* from Berlioz' *Romeo and Juliet* and ranges otherwise from Hahn and Duparc to three little masterworks by Poulenc. The sound is as good as New Orthophonic has given us.

—J.L.

**COLLEGIUM MUSICUM:** *Lagrimae d'amante al sepulcro dell'amata* (Monteverdi); *O care, thou wilt dispatch me; Hence care, thou art too cruel; A sparrow-hawk proud* (Weelkes); *Dolcissima mia vita; Io pur respiro* (Gesualdo); *Singet dem Herrn ein neues Lied* (Bach). Vol. 2: *Organum, Alleluia, Nativitas gloriosae* (Perotin); *Missa, Ave regina coelorum—Kyrie* (Dufay); *Missa, Sine nomine—Credo* (Palestrina); *Lagrimae di San Pietro—No. 7, Ogni occhio del Signor; No. 17, Ah, quanti già felice; Im Lant zu Wirtenberg*

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(Lasso); *Mirabile mysterium* (Handel); *Nunc dimittis*; *Virtute magna* (G. Gabrieli); Collegium Musicum of Yale University, conducted by Paul Hindemith. Overtone 4 and 5, 2 discs, \$5.95 each.

▲ THIS is a composite program, recorded partly at the dress rehearsal, May 20, 1950, and partly at the public performance in the Metropolitan Museum of Art, May 14, 1953. The recording is uneven, quite naturally, and it has its quota of coughs and other extraneous noises; but it has the kind of vitality and excitement peculiar to a big and significant moment. While Hindemith was at Yale, he demonstrated over and over his peculiar ability to bring the best out of any performer; though he has scornfully rejected the title of musicologist, there can be little question he knows more about proper performance of old music than the most erudite scholar in the field. To hear his version of the Monteverdi *Lagrime* is to hear the "Sestina" for the first time. We have had a couple of recordings before, each of which seemed good in its time, but here at last is the music in all its lofty expressiveness and clarity. Curiously, the English in the beautiful Weelkes madrigals is not as easy to follow as it might be, but the conception is admirable. The Gesualdo pieces come as something of a revelation. I was less enthusiastic about the Bach, which, for all its well differentiated choruses, seemed a little square-cut. The cruelly difficult fugue at the end, however, is the best part of it. The third side affords some interesting contrast, notably between the Dufay and the Palestrina works. The last side is somewhat weak in reproduction. —P.L.M.

■  
**DOWLAND:** *Flow not so fast, ye fountains*; *Sweet, stay awhile*; *Fine knacks for ladies* (voice and lute); *An unnamed piece*; *Dowland's adew*; *Melancholy galliard* (guitar); **JONES:** *Go to bed, sweet muse*; **ATTEY:** *Sweet was the song* (voice and lute); *Greensleeves*; *Mrs. Vauxes' gigge*; *My Lady Hundson's puffe* (guitar); **ROSSITER:**

*When Laura smiles*; **ANON:** *Have you seen but a white lily grow*; **BARTLETT:** *What thing is love*. (voice and lute); *Forlorne hope*; *Hearties ease*; *Queen Elizabeth's galliard*; *Orlando sleepeth* (guitar); **ATTEY:** *on a time*; **DOWLAND:** *Come away* (voice and lute); Frederick Fuller (baritone) and Jose de Azpiazu (lute and guitar). EMS 11, \$5.95.

▲ NEEDLESS to say, this is a delightful program, so far as the music goes; we can never get too much of the repertoire of songs by Dowland and his contemporaries. One might express some doubts as to the wisdom of playing the lute solo pieces on the guitar (because of the limitations of the lute, so the liner-notes tell us), but this at least gives us a demonstration of the differences between the two instruments. Mr. Fuller's voice is rather bland in quality, and though he sings with taste he does not have much in the way of tonal variety. The guitar solos are overamplified, and we can hear Mr. de Azpiazu breathing. —P.L.M.

■  
**HYMNS AND ANTHEMS:** Charles D. Smith (organ) and the University of Redlands Choir conducted by J. William Jones. Columbia LP ML-4866, \$5.95.

▲ THOSE who might be inclined to pass up this disc without a trial are urged to shelve their prejudices long enough to sample it. I must say that the prospect of listening to hymns for the better part of an hour did not excite my imagination. But the singing of this choir is as wondrously disciplined, and the musical level of the repertory so consistently high, that the elapsed playing time of the sixteen bands seems much shorter than it really is. Parishioners of not only the Roman Catholic church but also the several Protestant denominations will find familiar favorites in the ecumenical program, which includes such especially settings as *O Darkest Woe* by the elder Bach, *God Omnipotent Reigneth* (16th century) and *At the Name of Jesus*, adapted from the folk tune *Kings Weston* by Ralph Vaughan Williams. Fine, churchy sound. —J.L.

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**JOSTEN:** *Sumer is icumen in; Der verschwiegene Nachtigall; Die heiligen drei Koenige; Rondelay; Gefunden; Hingabe; Lied; The Indian serenade; La partenza delle dondanelle; Guarda, che bianche luna; Fruchlingsnetz; Im Herbst; Weinachten; Waldeinsamkeit.* Sara Mae Endich (soprano), William McGrath (tenor) and Werner Josten (piano). SPA 34, \$5.95.

▲**WERNER JOSTEN** is a German-born romantic composer in the romantic tradition of the *Lied*. Most of the poems here represented are well-known in other settings, some of them very famous ones. Effective as some of these new versions are, they hardly efface memories of their predecessors. Miss Endich sings especially well, presenting most of the German songs with nice line, lyric quality and true understanding. Mr. McGrath sings mostly in English—even to one of the German songs in translation. His voice is open and his style out-going, his diction notably good. Perhaps the most effective of all the songs is *Weihnachten*, admirably sung by Miss Endich. The final song is a duet. The composer supplies good solid accompaniments.

—P.L.M.

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**ORFF:** *Catulli Carmina* (complete); Elisabeth Roon (soprano), Hans Loeffler (tenor), Walter Kamper, Eduard Mrazek, Michael Gielen and Walter Klien (pianos), and the Wiener Kammerchor conducted by Heinrich Hollreiser. Vox LP PL-8640, \$5.95.

▲**ONLY** last January, apropos of Decca's releasing a splendid *Carmina Burana*, Carl Orff was welcomed to the American phonographic scene in these pages. Readers are commended to that article (Vol. 20, No. 5, pp. 150-151) for background on this highly interesting composer and for specific data on his tryptich of so-called scenic cantatas collectively entitled *Trionfi*. The *Carmina Burana* is the first of the three, and *Catulli Carmina* is the second. I find the latter less absorbing on short acquaintance, but otherwise the remarks of last January apply with equal force. A *ritornel* of four pianos—the

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audacity of it! Vox is due our gratitude for making this singular work available, even if one does yearn for somewhat more nearly competent soloists. The choir, too, tends to a certain listlessness. But circulation is the goal for Orff's music just now and any extension of the slender discography is to be applauded. Listeners who do not know anything of this remarkable figure are strongly urged to acquaint themselves with either of the works now available, preferably the *Carmina Burana* first. The Vox sound is more clear and spacious, however.

—J.L.

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**OPERATIC RECITAL:** *Norma*—Recitative and Aria, *Meco all'altar di Venere* (Bellini); *Simon Boccanegra*—Recit. and Aria, *Sento avvampar nell'anima* (Verdi); *Il Trovatore*—*Di quella pira*; Gino Penno (tenor) with Angelo Mercuriali (2nd tenor), Chorus and Symphony Orchestra (milan). London 10" LP LD-9117, \$2.95.

▲**GINO PENNO**, a youthful robusto, made his debut in February at the Metropolitan in *La Forza del Destino* and stopped the show. His is a large voice, brassy in quality, uneven in production with uncertain intonation, but with often valiant top tones. Though he is lacking in refinement, he is nonetheless a tenor with whom to be reckoned. In the operatic limelight, he commands a central spot. In the aria from *Norma*, he is less successful than in the two Verdi ones, since Bellini demands more smoothness of melodic line. Gabriele's vengeance aria from *Simon Boccanegra* and Manrico's heroic *Di quella pira* are thrillingly sung. Signor Penno is aided by a fine second tenor, a good chorus and brilliant orchestral backgrounds. This debut record, issued at a low price, offers quite a bargain. The recording is wonderfully realistic.

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#### FOLK DANCES AND SONGS FROM

**RUSSIA:** Sergei Lemeshev and Ivan Bugaiev (tenors), Boris Gmyria (baritone), Mark Reizen (bass), and the Osipov Russian Balalaika Symphony Orchestra conducted by Dmitri Osipov. Colosseum LP CRLP-144, \$5.95.



▲DELIGHTS by the dozen await the unwary in these eighteen bands. The sound is not quite as unbearable as what you are apt to find on such Soviet imports. The singing is by and large superb, especially that of Reizen. If you have never heard a balalaika orchestra you owe it to yourself to do so. Russian folk music, even when it is highly stylized, is a joy forever, and here is an hour of it to assuage one's humors in the face of the latest Kremlin perfidy. —J.L.

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Handel's *Rodelinda* can be heard in an abridged version by German soloists, who do not do so well in pronouncing the Italian—such words as "questo." For example, the **Suddeutscher Rundfunk** Chorus and Orchestra conducted by **Muller-Kray** (Period SPL-589). There is ruthless cutting of arias in favor of recitatives in this performance, which in all conscience are often striking and imaginative but hardly compensate for the loss. The beautiful *Dove sei?* is represented only by its first section. The singers are all quite modestly endowed; their voices are small. But they do have intelligence and the best of intentions, however, they toss off the recitatives rather casually, which is not quite fair to the music. Handel's vocal music requires two things for adequate performance—a sense of style and beautiful voices, which the present vocalists do not have.

**Prokofiev's *Romeo and Juliet Suite No. 3* and *Cinderella Suite No. 2*** are played by the **Bolshoi Symphony Orchestra** conducted by **Alexander Stasevitch** on Concert Hall disc 1304. Though new to records, these suites do not represent the composer at his best. Most of the beauties of *Romeo* were distilled in the second suite. Only *Juliet's Death*, the final section of the third suite, is memorable. The *Cinderella* is even more disappointing. The second suite is not as good as the first, but followers of television's *Omnibus* will recognize the beginning of the section entitled *Spring Fairy* as an old, buoyant friend. The Bolshoi Orchestra plays through this

less than hi-fi recording acceptably enough but its work lacks any kind of verve or spirit.

In its series of discs, **Great New Voices of Today, Vol. I**, Period introduces a young soprano **Janice Harsanyi** in a program of songs by **Bachelet, Fauré, Franck, Debussy, Ravel, Duparc, Schumann, Brahms** and **Strauss** (disc 581). The singer's voice is a naturally fine one, but not quite perfectly focused in the French songs. She is more at home in the German, and one is grateful for her inclusion of the lovely, neglected **Schumann *Schoene Wiege*** and the **Brahms *Es hing der Reif***. All in all, hers is a promising talent. On another disc from the same series, **Vol. VI**, Period presents the Negro mezzo-soprano, **Inez Matthews** in **18 Spirituals** (disc 580). Her voice is compared to Marion Anderson's in the notes, and unquestionably the resemblance is striking, though no more than the young singer's personality. Hers is a warm, pure, clear voice. Even in so long a program, one does not tire of listening, for each song is a well sustained mood. Both recitals are well recorded.

## POPS SPOTLIGHT

KEYBOARD discs this month cover plenty of ground. Best by far is Victor's LJM-1001, featuring the magnificent Barbara Carroll. Joe Shulman on bass and Herb Wasserman on drums do their part, of course, but Miss Carroll is such a standout artist that any trio in which she plays is bound to degenerate into a chef and two dishwashers almost at once. This girl is really talent, as anyone who has heard her in person will attest. Some of her vast communicativeness is lost in recording, inevitably, but if her personality is less evident her artistry is not and that is an advantage of sorts. That man George Feyer has been getting around a lot lately. On two Vox discs (VX-620 and VX-650) he gives us his *Echoes of Italy* and ditto *Broadway*, both with his familiar and always welcome stylishness. On Dial 205 the one and only Errol Garner plays delights like *Stor Ginn Fizz* and *Bluez Garni* with superb musicianship. George Shearing, on MGM E-226, does likewise with *When Lights Are Low* and *Indian Summer*. (All three of the foregoing with rhythm accompaniment). On an MGM 12-incher (E-3093) a side each goes to Teddy Wilson and Eddie Hey-

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wood, old masters both. The former goes from *Strange Interlude* to *Sunny Morning* without shifting gears. The latter (this is a joke, son) similarly ranges from *Lost to It's So Easy to Remember*. The album is called *Pianorama*.

**DOWN TO EARTH** stuff has been accumulating. Artur Smith and his Crackerjacks put out some charming Carolina nonsense on MGM E-236; *Conversation With a Mule* and *Foolish Questions* are worth the price of the record. On Vanguard VRS-7004 you will find a recital of Tyrolean yodels yet, in case you happen to be interested; I was not after a few minutes, to tell the truth. The latest batch of folksong recitals from Elektra, needless to say on the basis of past performance, cannot but hold any listener to the end. On EKL-P-2 are a brace of traditional Kentucky ballads sung by Jean Ritchie, who has the voice of an angel; her *Black Is the Color* puts Burl Ives to shame musically. On EKL-10 the only somewhat less talented Hally Wood essays a group of melancholy songs like *O Lovely Appearance of Death* and *Death Come Creeping*; there is an unfortunate sameness to the list but Miss Wood sings them quite affectingly indeed. On EKL-12 we find a wonderful collection of songs from the southern Appalachians; Tom Paley hasn't got much voice but he knows his material and he projects it with splendid enthusiasm. It might be added that the foregoing Elektra discs are exceptionally well engineered.

**VOCAL STUFF** on current lists could not be more diversified. Decca has a uniquely titled package in *Some Fine Old Chestnuts* (DL-5508) in which Bing Crosby sings such goodies as *After You're Gone* and *Dinah* with the Buddy Cole Trio. The same artist is heard on DL-5520 in more modern gems like *Secret Love* and *Stranger in Paradise*. For contrast try Phil Harris (I can't stand his style but that may be a minority opinion) on RCA Victor LPM-3203. Among his offerings is, naturally, *When It's Sleepy Time Down South*, than which nothing I know will affect you more, one way or another. Frankie Sinatra, still on the comeback trail and going strong, sings *I Get a Kick Out of You* and *Violets for Your Furs* with excellent polish on Capitol H-488. And the once-popular Charles Trenet, himself making a comeback these days, is heard to excellent advantage on a new Angel disc (ABL-64001) that augurs well for his new future. The woods are full of French distaffers these days but there is room for one of the weaker sex and Trenet is the first to come along; his voice seems more assured than it used to and much easier to take. Speaking of the ladies, all due credit to Germaine Montero (Vanguard VRS-7005) and to Micheline Dax (and others, on Vanguard VRS-7008) for lengthening the already impressive recorded repertoire of the genus *chanteuse*. Among our own pals, MGM's Joni James is heard on E-234 in a collection of her earlier successes; Columbia's Jo Stafford sings a group of Scottish tunes with Paul Weston on CL-6274 (very bonny, this lass); and the absolutely incomparable Billie Holiday sings eight of her best numbers, including *My Man*, *He's Funny That Way*, and *Tenderly*, on Clef's MG-C-144. —JAS.

July, 1954

## NEW RELEASES for July

(RI signifies re-issue)

**ALBENIZ: Iberia; TURINA: Danzas Fantasticas;** Orch. Paris Cons. Soc. (Argenta). London LL-921.

**BACH: Art of the Fugue;** Leonhardt (harpischord). Bach Guild 532 & 533. (arr. Busoni);

**BACH: Chaconne in D minor; VIVALDI (arr. Bach): Concerto in D minor;** Brailowsky (piano). 10" Victor LRM-7050.

**BACH: Concerto in C (3 harpsichords), Concerto in D mi. (3 harpsichords), Concerto in A mi. (4 harpsichords),** Elsner, Noli, Goebels, Pro Musica String Orch. (Reinhardt). Vox 8670.

**BACH: Violin Concerto in G mi., TARTINI: Concerto in D mi.; Szegedi, Col. Sym. Orch. (Szell); HANDEL: Sonata No. 4 in D; TARTINI: Sonata in G; Szegedi, Bussotti, Col. ML-4891.**

**BACH: Musical Offering;** Scarlatti Orch. of Naples (Ghedini). Coloss. 1044.

**BACH: Cello Sonata No. 2 in D; PROKOFIEV: Sonata for Cello, Op. 119;** Piatigorsky, Berkowitz. Vict. LM-1792.

**BACH: Trio Sonata in C; HANDEL: Concerti a Quatre No. 1 in D mi. & No. 2 in D; Harpsichord Quartet.** Eso. 528.

**BARTOK: Roumanian Dances, RAVEL: Tsigane.**

**DEBUSSY: Sonata No. 3 for Violin;** Grumiaux, Ulanowsky. Boston 203.

**BEETHOVEN: Concerto in D, Op. 61** Menuhin, Furtwaengler, Philharmonia Orch. HMV 1061.

**BEETHOVEN: Rondo a Capriccio, Op. 129;**

**SCHUBERT: Sonata in B flat, Op. Posth.,** MacGregor (piano). Kings. 200.

**BEETHOVEN: Sonata in F, Op. 24 (Spring);**

**PROKOFIEV: Sonata No. 1 in F mi., Op. 80;** Oistrakh, Oborin. Coloss. 152.

**BEETHOVEN: Sonata in C mi, Op. 30, No. 2; Sonata in G, Op. 30, No. 3; Francescatti, Casadesu. Col. ML-4861. Same Sonatas; Fournier, Doyen. West. 5292.**

**BEETHOVEN: Sonata in A, Op. 47 (Kreutzer);**

**LECLAIR: Sonata in D, Op. 9, No. 3; YSAYE: Sonata in E for Solo Violin, Op. 27, No. 3;** Oistrakh, Oborin. Vang. 6024.

**BEETHOVEN: Sonata in D, Op. 28 (Pastorale); Sonata in C, Op. 53 (Waldstein) Sonata in G, Op. 79; Sonata in E flat, Op. 81a (Les Adieux);** Frugoni (piano). Vox 8650.

**BEETHOVEN: Symphony No. 3 in E flat, Op. 55 (Eroica); Stadium Concerts Sym. Orch. (Bernstein). Decca 9697.**

**BEETHOVEN: Symphony No. 4 in B flat, Op. 60;** Vienna Phil. Orch. (Furtwaengler). HMV 1059.

**BERLIOZ: Benvenuto Cellini Overture; Roman Carnival Overture; Damnation of Faust—Excerpts;** Lamoureux Orch. (van Otterloo), Epic 3054.

**BRAHMS:** *Symphony No. 1, Op. 68*; Los Angeles Phil. Orch. (Wallerstein). Decca 9603.

**BRAHMS:** *Trio in E flat for Piano, Violin & Horn, Op. 40*; Horszowski, Schneider, Jones; **SCHUMANN:** *Piano Quartet in E flat, Op. 47*; New York Quartet. Col. ML-4892.

**BRAHMS:** *Variations & Fugue on Theme of Handel, Op. 24*; *Vars. & Fugue on Theme of Paganini, Op. 35*; Abbey Simon (piano). Epic 3050.

**CHABRIER:** *Seven Pieces for Piano*; **SAINT-SAENS:** *Five Pieces for Piano*; Doyen. West. 5294.

**CHAMBRONNIERES:** *Pieces for Clavécin*; **COUPERIN:** *Pieces for Clavécin*; Pinkham (harpsichord). Classic Ed. 1054.

**CHAUSSON:** *Poeme de l'amour & de la mer*; **FRENCH ART SONGS:** Gladys Swarthout with RCA Vict. Sym. Orch. (Monteux). Vict. LM-1793.

**CHAUSSON:** *Poeme for Violin & Orch., Op. 25*; Thibaud, Lamoureux Orch. (bigot); **MOZART:** *Violin Concerto No. 3 in G, K. 216*; Thibaud, Lamoureux Orch. (Paray). Vox 8600. (RI).

**CHAUSSON:** *Symphony in B flat*; **FRANCK:** *Le Chasseur Maudit*; *Psyche*; Chicago Sym. Orch. (Stock). Bluebird LBC-1056. (RI).

**CHOPIN:** *Andante spianato & Grand Polonaise in E flat*; *Scherzo No. 1 in B mi.*; Horowitz. 10" Vict. LRM-7051. (RI).

**CHOPIN:** *Sonata No. 2 in B flat mi.*; *Sonata No. 3 in B mi.*; Alex. Uninsky. Epic 3056.

**COATES:** *London Suite*, Phil. Promenade Orch. (Coates). 10" Decca 4039.

**DEBUSSY:** *The Engulfed Cathedral*; **SCHUBERT:** *Impromptus, Op. 90*; MacGregor (piano). Kings. 1201.

**DEBUSSY:** *Nocturnes*; **RAVEL:** *Rapsodie Espagnole*; Orch. Paris Cons. Soc. (Fournet). Epic 3048.

**DELIUS:** *In a Summer Garden*; Paris; *Summer Night on the River*; London Sym. Orch. (Collins). London LL-923.

**DITTERSDORF:** *The Rescue of Andromeda by Perseus*; Parolari (oboe), Winterthur Sym. Orch. *Symphony in E flat*, Radio Zurich Orch. (Dahinden). Con. Hall 1227.

**FRANCAIX:** *The Emperor's New Clothes (Ballet Suite)*; Saxon State Orch. (Striegler); **NICODE:** *Carnaval Scenes Suite*; Radio Leipzig Orch. (Weber). Urania 7122.

**FRANCK:** *Chorales Nos. 1, 2, 3*; *Piece Heroique*; Asma (organ). Epic 3051.

**FRANCK:** *Sonata in A*; **SCHUBERT:** *Sonata in A, Op. 162 (Duo)*; Oistrakh, Oborin. Coloss. 151.

**FRANCK:** *Symphonic Variations*; **GRIEG:** *Piano Concerto in A mi.*; Gieseeking, Philharmonia Orch. (von Karajan). Col. ML-4885. (RI).

**GABRIELI, Andrea & Giovanni:** *Music for Organi de Dona* (organ). Vox 8470.

**GERSHWIN:** *American in Paris*; *Rhapsody in Blue*; *Concerto in F*; Levant (piano), Phil. Sym. Orch. of N. Y. (Rodzinski, Ormandy, Kostelanetz). Col. ML-4879. (RI).

**GLIERE:** *The Bronze Horseman—Ballet Suite*; Radio Berlin Orch. (Guhl). Urania 7121.

**GLUCK:** *Orfeo ed Euridice (Excerpts)*; Ferrier, Ayars, Vlachopoulos, Chorus. Southern Phil. Orch. (Stiedry). Lond. LL-924. (RI).

**GOUNOD:** *Faust—Ballet Music*; **VERDI:** *Overtures*; Met. Opera Orch. (Cleva). Col. ML-4886. (RI).

**GOUNOD:** *Romeo et Juliette* (complete); Micheau, Jobin, etc., Paris Natl. Opera Orch. & Chorus (Erede). 3-12" Lond. LLA-18.

**GRIEG:** *Concerto in A minor*; **TCHAIKOVSKY:** *Concerto No. 1 in B flat mi.*; Levant (piano), Phil. Sym. Orch. of N. Y. (Kurtz) & Phila. Orch. (Ormandy). Col. ML-4883. (RI).

**GRIEG:** *Concerto in A minor*; **MOZART:** *Concerto No. 21 in C, K. 467*; Lympany (piano), London Sym. Orch. (Schwarz) & Philharmonia Orch. (Menges). HMV 1067.

**HANDEL:** *Messiah* (complete); Soloists, Lond. Phil. Orch. (Boult). 4-12" Lond. LLA-19.

**HAYDN:** *Symphony No. 44 in E mi. (Traver)*; **MOZART:** *Symphony No. 35 in D, K. 385 (Haffner)*; RIAS Sym. Orch. (Fricsay). Decca 9614.

**HAYDN:** *Trios in G, B flat & D, Op. 53, Nos. 1, 2, 3*; **WILTON:** *Trios No. 1 in A, No. 3 in C, No. 6 in F*; Pougnnet, Riddle. Pini. West. 5296.

**KABALEVSKY:** *Taras' Family (Excerpts)*; Soloists, Kirov Theatre Chorus & Orch. Classic Eds. 3004.

**KREISLER:** *Favorites*; Boston Pops Orch. (Fiedler). 10" Vict. LRM-7047.

**LALO:** *Concerto in D mi. for Cello*; **SAINT-ASENS:** *Concerto No. 1 in A mi. for Cello*; Nelsova. Lond. Phil. Orch. (Boult). Lond. LL-964.

**LALO:** *Le Roi d'Ys—Overture*; *Namouna—Ballet Suite No. 1, Norwegian Rhapsody*; Lamoureux Orch. (Fournet). Epic 3049.

**LEHAR:** *Waltzes*; **WALDTEUFEL:** *Waltzes*; Phila. Orch. (Ormandy). Col. ML-4893.

**LOEILLET:** *Sonata in G mi. for Recorder & Harpsichord*; & L. P. Davenport, **SCARLATTI, A:** *Quartettino, Ensemble Recorder, Violin, Oboe, Harpsichord, Cello*. Classic Ed. 1051.

**MASSNET:** *Scenes Alsaciennes; Scenes Pittoresques*; Lamoureux Orch. (Fournet). Epic 3053.

**MENDELSSOHN:** *Sym. No. 4 in A, Op. 90 (Italian)*; **SCHUMANN:** *Sym. No. 4 in D mi.*; Lond. Sym. Orch. (Krips). Lond. LL-930.

**MOZART:** *Violin Concertos No. 3 in G, K. 216 & No. 4 in D, K. 218*; Grumiaux, Vienna Sym. Orch. (Paumgartner). Epic 3060.

**MOZART:** *Piano Concertos No. 12 in A, K. 414 & No. 27 in B flat, K. 595*; Haebler, Pro Musica Sym. Orch. (Hollreiser). Vox 8710.

**MOZART:** *Piano Concertos No. 18 in B flat, K. 456 & No. 19 in F, K. 459*; Henkemans, Vienna Sym. Orch. (Pritchard). Epic 3047.

**MOZART:** *Quartets in G, K. 80*; in D, K. 155; in G, K. 156; in C, K. 157; Barchet String Quartet. Vox 8510.

**MOZART:** *Symphony No. 41 in C (Jupiter)*;

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**SCHUBERT:** *Symphony No. 8 (Unfinished)*; Phil. Sym. Orch. of N. Y. (Walter). Col. ML-4880. (RI).

**ORFF:** *Catulli Carmina*; Soloists, 4 Pianos, Percussion, Wiener Kammerchor (Hollreiser). Vox 8640.

**PROKOFIEV:** *Classical Sym. in D, Op. 25, Love for Three Oranges Suite*, Lamoureux Orch. (Martino); *Concerto No. 3 in C, Op. 26*; Uninsky (piano), Hague Phil. Orch. (van Otterloo). Epic 3042.

**RAVEL:** *Daphnis et Chloe—Suite No. 2; Rapsodie Espagnole*; **STRAUSS:** *Till Eulenspiegel, Op. 38; Salome—Dance of the Seven Veils; Rosen Kavalier Waltzes*; Cleveland Orch. (Rodzinski). Col. ML-4884. (RI).

**ROMBERG:** *The Student Prince*; Mario Lanza, etc. Vict. LM-1837.

**ROSSINI:** *Semiramide and William Tell Overtures*; Toscanini, NBC Sym. Orch. Vict. 10" LRM-7054. (RI).

**SARASATE:** *Zigeunerweisen*. **SAINT-SAENS:** *Introduction & Rondo Capriccioso* Heifetz, RCA Vict. Orch. (Steinberg). Vict. 10" LRM-7055. (RI).

**SANTOROLA:** *Concertino for Guitar & Orch.*, Walker, Vienna Sym. Orch. (Sacher); **SOR:** *Vars. on a Theme of Mozart; Little Vars. on a French Air*; Walker (guitar). Epic 3055.

**SCHUBERT:** *Quintet in A, Op. 114 (Trout)*; Amsterdam Piano Quintet. Epic 3046.

**SCHUMANN:** *Concerto in A minor, Op. 54*; Myra Hess (piano), Philharmonia Orch. (Schwarz). HMV 1062.

**SCHUMANN:** *Symphony No. 3 in E flat*; Vienna State Opera Orch. (Dixon). West. 5285.

**SCRIABIN:** *Symphony No. 3, Op. 43 (Divine Poem)*, USSR State Radio Orch. (Golovanov). Classic Ed. 3003.

**SHOSTAKOVICH:** *Symphony No. 1 in F*; **SIBELIUS:** *Symphony No. 5 in E flat*; Cleveland Orch. (Rodzinski). Col. ML-4881. (RI).

**STRAUSS, Joh.:** *New Year Concert—1954*, Vienna Phil. Orch. (Krauss). Lond. LL-970.

**STRAUSS, Joh.:** *Polkas & Waltzes*, Boston Pops Orch. (Fiedler). 10" Vict. LRM-7041.

**STRAUSS, Richard:** *Aus Italien, Op. 16*; Vienna Phil. Orch. (Krauss). Lond. LL-969.

**STRAUSS, Richard:** *Elektra—Excerpts*; Hoenen, Goltz, Franz, Bavarian State Orch. (Solti). Decca 9723.

**STRAVINSKY:** *The Firebird; Le Sacre du Printemps*; Phil. Sym. Orch. of N. Y. (Stravinsky). Col. ML-4882. (RI).

**STRAVINSKY:** *Mass; Les Noces*; Soloists, N. Y. Concert Choir & Orch. (Hillis). Vox 8630.

**TCHAIKOVSKY:** *Capriccio Italien, Romeo & Juliet, Marche Slave; 1812 Overture*; Vienna State Philharmonia Orch. (Perlea). Vox 8700.

**TCHAIKOVSKY:** *Violin Concerto in D, Op. 35*; Milstein, Boston Sym. Orch. (Munch). Vict. LM-1760.

**TCHAIKOVSKY:** *The Nutcracker, Op. 71 (Complete)*; Min. Sym. Orch. (Dorati). Mercury OL-2-101.

**THOMSON:** *Four Saints in Three Acts*; Soloists, Chorus, Orch. (Thomson). Vict. LCT-1139. (RI).

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**VAUGHAN WILLIAMS:** *Symphony No. 1 (Sea Symphony)*; Soloists, Choir, Lond. Phil. Orch. (Boult). Lond. 2-12" LL-972/3. Sym. No. 4 in F mi. Lond. LL-974. *Symphony No. 5 in D*. Lond. LL-975. *Symphony No. 6 in E mi*. Lond. LL-976. Sym. No. 7 (Antarctica). Lond. LL-977. *The Wasps—Incidental Music*. Lond. LL-972. Lond. Phil. Orch. (Boult).

**VILLA-LOBOS:** *Bachianas Brasileiras No. 1*; Brazilian Festival Orch. & Schola Cantorum (Marx); **BRAZILIAN SONGS**; Elsie Houston (soprano). Vict. LCT-1143. (RI).

**VIVALDI:** *Concerto in C for Violin, 2 Cellos, Strings & Harpsichord; Concerto in D mi. for Viola d'amore, Strings & Cembalo; Concerto in D mi. for Oboe, Strings & Harpsichord; Concerto in B flat for Strings*; Virtuosi di Roma (Fasano). Decca 9679.

**WAGNER:** *Operatic Excerpts*; Edelmann (bass), Vienna Sym. Orch. (Loibner, Moralt). Epic 3052.

#### Miscellaneous

**L'ANTHOLOGIE SONORE: Vol. I—Gregorian Chant to 16th Century.** Haydn Soc. AS-1 to 5. **Vol. II—Vocal Music of the 15th, 16th & 17th Centuries.** Haydn Soc. AS-8 (disc 3—*Italian Madrigal at End of Renaissance*). **Vol. IV—French & German Chamber Music of the 17th & 18th Centuries.** Haydn Soc. AS-19 (disc 4—*The Flute at Courts of Frederick II and Louis XV*). **Vol. VII—Orchestral & Vocal Music of the 18th Century** (discs 1, 3, 4). Haydn Soc. AS-31, 33, 34. (RI).

**CHORAL MUSIC:** *Folk Songs*; Korean Children's Choir. Urania 7125.

**CHORAL MUSIC:** *Music from the Lowlands—15th & 16th Centuries*; Netherlands Chamber Choir; **PALESTRINA:** *Missa Papae Marcelli*; Netherlands Chamber Choir. Epic 3045.

**MADRIGALS & MOTETS by Monteverdi, Palestrina, etc.;** Madrigalisti Milanesi. Coloss. 102.

**PIANO ENCORES:** Badura Skoda. West. 5277.

**PIANO MUSIC—Spanish 18th Century**; Falgaroni. Vox 8340.

**HOLIDAY IN VIENNA:** Schneider String Ensemble. Col. CL-556.

**MUSIC MINUS ONE:** *Cello Concerto in A, Op. 129 (Schumann)* (Cello Missing). Classic Ed. MMO-304. *Violin Concerto in D minor Op. 47 (Sibelius)* (Violin Missing). Class. Ed. MM-302.

#### FOLK MUSIC

**CALYPSO:** Pananma Calypso Varieties, 10" Paragon 600.; Tower Islanders. 10" Fiesta 33003.

**ETHNIC:** *Japan—Kabuki Musicians*. Col. ML-4925.

**FLAMENCO:** Martinez, Juan & Paco Aguilera. 10" SMC 550.

**POLISH FOLK MUSIC & DANCES**, 10" Folk. FP-847.

**AMERICAN BALLADS**, 10" Boone 23.

**Andalusian Folk Songs:** Lolo, Martinez (guitar). 10" SMC 551.

**Israeli Folk Songs;** Jack Brass. 10" Tikva 15.

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